

**FEAR  
WILL BE  
REDEFINED.**

**AGAIN.**

**ISSUE 2 OUT  
SPRING 1999**

WE DARE YOU TO LOOK INTO THE..

**FITTED KITCHENS  
OF THE  
LIVING DAMNED**

IRELAND'S HEAVY METAL HOLOCAUST

STARRING  
CRADLE OF FILTH DEICIDE PRIMORDIAL  
BRUTAL TRUTH ENTWINED  
IMPALED NAZARENE WAYLANDER  
BAL SAGOTH SCALD EWIGKEIT  
SUFFERING SWEET SAVAGE

**SCREAM... AND SCREAM AGAIN!**

ISSUE 1 DECEMBER 1998

TWO POUNDS

Ooh helllooooo... and welcome to the first ever issue of “Fitted Kitchens of the Living Damned”.

We have painstakingly crafted a periodical which actively promotes the Irish Metal scene, which will continue to do so, and which combines reports and reviews with practical hints n’ tips, such as for demo recording. Er, looks like we read to many punk/DIY zines in our youth. Yeah, there is stuff from farther afield as well... that’s partly to try and get people to buy this fucking thing in the first place! We figured that if we mentioned Cradle of Filth first on the cover, more people would pay attention than if we listed loads of great native acts. C’est la vie.

The experiences that calls itself FKOTLD has been proven under stringent lab tests to produce a sense of well-being and at-one-ness to the world. And ladies, reading this zine on a regular basis will increase your orgasm intensity by an incredible 45%.

Ah, how your little hands do tremble... for the first time is always like this... a delirious mix of anticipation and fluttering tummies. What you are holding is the culmination of hours of joy and abstract despair. So here it is. An occasionally successful blend of whimsy and piercing insight. The journal of some simple souls’ meanderings through the halls of recent Metal.

I do hope you enjoy it.

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Fitted Kitchens of the Living Damned has been graciously brought to you by Spandex Oo-er, Mr Nightmare of Doom and Motorbike Frenzy, Mo Tormentor of Christian souls, Joe Solo Lecat, and He-who-couldn’t-be-bothered-to-be-named. It is a sorry tale of juvenile humour, half-arsed creativity and craven jealousy of the success of others. It is an inditement of the youth of today.

Fitted Kitchens is a desparate attempt by its creators to find something worthwhile to do with their lives. Please indulge them by sending your demos, albums, gig dates, criticism (good or otherwise), news, cartoons, freebies etc, to

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Written and edited by Spandex Oo-er. Contributions from Mr Nightmare of Doom and Motorbike Frenzy, Joe Solo Lecat and Mo Tormentor. Celtic artwork copyright Mo ‘98. IT wizardry by Joe Solo. Reviews by buying stuff... bummer... and going to things.

Artwork on page 4 credited to Nuclear Death

Fitted Kitchens issue #1,  
December 1998.  
Issue #2 due out Spring ‘99.

Readers dismayed at the lack of profanity thus far within this publication are advised to skip straight to the Scald interview on page 5.

WAYLANDER

WAYLANDER, from the sunny apple orchards of County Armagh, have been around for five years now, have done a couple of demos, played in Britain with bands such as Thus Defiled, and have recently released their first album, Reawakening of pride once lost, on Century Media. Fitted Kitchens talks to hairy-arsed Ciaran (vocals, lyric-bloke) about the mixed response to the album, audience apathy, and their sensational new deal with Oil of Ulay.

FK; Waylander have a very positive ‘underground’ profile, both in Ireland and the UK. Reactions to demos have been good, and gigs well received. How then do you account for the very mixed reaction that your new album has got from the ‘big’ metal press? For example, it was absolutely slated in Metal Hammer. It shows the power the press wield.... years of effort can be discounted in a few lines of review. What’s the story?

Ciaran; “Yeah, reviews in the larger metal publications in the UK haven’t been enthusiastic to say the least. As for the review in Metal Hammer, well, I found it so ridiculous that all I could do was laugh! It seems obvious that the reviewer had a few problems. Firstly accepting that we were Irish (a friend went so far as to call the reviewer a racist!). Secondly, the reviewer obviously hates Death Metal or any form of extreme Metal. Defeats the purpose if you ask me. If I were given a Pearl Jam or a Therapy? album to review they’d get slated simply because I loathe those bands and all that commercial sounding crap. It’s disappointing of course, but we have got a sound that’s different which takes perseverance to get accepted, especially in the fickle UK scene. We have received an ‘album of the month’ review and a ‘91/2 out of 10’ review in 2 UK zines so we’re still doing fine where it counts... in the underground.”

Its obviously dead frustrating... but how much of a set back is it in the grand scheme of Waylander’s master plan?

“It’s not that much of a setback really, it’s not as if we were going to quit if the album wasn’t a hit! We’ve released an album onto the market so we’ve got our name out there, raised our profile and left ourselves in a much stronger position. As far as the master plan is concerned, well phase one has been achieved which incorporates the aforementioned aims, and the fact that the album contains the songs spanning late ‘93 to late ‘97 as these had to be laid to rest via disk. Now we can concentrate on expanding, maturing and fulfilling our musical desires. We’ve 1 song written so far which is very mature sounding with additional influences, as well as it clocking in at around the 10 minute mark, which is the longest song we’ve written by far to date!”

If Waylander were to shave their arses for charity, who would have the biggest pile of fluff? Could they stuff a cushion with it?

“It’d have to be a worthwhile charity, wouldn’t it? I suppose shaving your arse is much more preferable than shaving your head! Who would have the biggest pile of fluff..... well, I can’t speak for the others but I’ll put in a

claim for that accolade. Well, my girlfriend definitely thinks so! As for stuffing a cushion, fuck that, we could stuff a quilt!”

How many gigs do you do a yea? . Is this fairly typical of bands such as yourself?

“About 5 or 6 gigs a year on average which isn’t much at all but everyone knows, or should know, the reasons why, what with lack of venues, lack of support from the fans and the eternal lack of money. Yes, it’s fairly typical, which is really shit. If I had my way, or if things really improved in Ireland, I’d like to play a dozen times a year in Ireland. Any more wouldn’t be worthwhile.”

And why are there so few gigs in Ireland, especially up north?

“The situation gig-wise in the North is terrible. We’ve played 2 gigs in Armagh and are banned from the only venue in the town. We’ve played twice in Lurgan which were quite well attended... but then the venue changed ownership... no more metal. We’ve played quite a few times in Belfast to poor turn outs, and once in Ballymena. It seems impossible to do a decent gig in the North, no one seems to want to support bands unless they’re really popular on international terms. Entombed got a good turn out of about 600 at the Limelight in Belfast so the fan base is there.... they just think too commercially, perhaps.”

What do you reckon are the strengths and weaknesses of the extreme metal scene at present in Ireland, and who’s worth keeping an eye on?

“The weakness in the scene are as previously mentioned. Lack of venues and lack of support from the Metalheads which is a huge shame as the strength of the scene is the bands themselves. At present, there are about half a dozen bands who are capable of competing in, and sitting comfortably in, the international underground scene. Ourselves, Primordial, Cruachan and Putrefy have released CDS, with Arcane Sun and Graveyard Dirt signing with the German label ‘Ars Metalli’, and Abbadon Incarnate and Geasa signing to ‘Seasons of Mist’ from France, while Carnun are to release something on a label which escapes me at the moment. Other bands worthy of a deal would be Scald and Prophecy, with some others like Mephitis snapping at their heels. The amazing thing about the Irish scene is that there is not a typically ‘Irish’ sound (comparable to the ‘Norwegian’ or ‘Swedish’ sound, for example). Every band does their own thing, which is great for the scene for sure.”

Is your music heartfelt and sincere, or plain good old fashioned escapist nonsense? Or both?

“Heartfelt and sincere, straight from our hearts and souls, that’s the way we write and compose our music. As I write the lyrics, I perhaps take things more personally than the rest, but finished songs give you a buzz, a feeling of pride and fulfilment...a spiritual experience. Escapism is playing the gig perhaps. That release from the mundane.”

Waylander have a penchant for blue face-paint. This must dry out your delicate faces something awful. What before-bedtime skincare routine do Waylander promote, and which are your favourite beauty products?

“Yes, the blue face paint we use for obvious reasons. As for the beauty products, that’s a scream! Most afternoons after a gig I wake up still covered in the blue paint with a stinking hangover. We endorse no beauty products- exclusively!”

I’ve heard Waylander described as variously ‘Celtic barbarian metal’, ‘death metal folksters’ etc. If Waylander were to be summed up in one phrase, what would you use??

"I really don't know. I've been asked this question so many times and have seldom gave the same answer! We just play metal inspired by Celtic mythology, pre-Christian Ireland, warriors, fantasy, swords, magic, nature and just write songs for our own enjoyment. 'A band with their own identity' would be an apt description."

Discography

'Once Upon an Era' (demo)

'Dawning of a New Age' (demo, 1996)

Albums

'Reawakening of Pride Once Lost' (Century Media, 1998)

**Complete the following in less than 12 words.....**  
**"Waylander are..**

Waylander are: 'five individuals with Pagan outlooks who collectively combine ideas to satisfy their egos' (*bastard cheat..that's 13!*) or "usually too drunk or stoned to bother about much else".

**Ok, cheers in advance for your hopefully fab and groovy answers. Any final thing you'd like to say before signing off?**

"Cheers for the interview. It's really good to finally see a zine in the north. Long may you continue! Metal up yer arse!"

**Waylander are Ciaran O'Hagan (vocals), Dermot O'Hagan (guitar), Martin MacCormaic (tin whistle), Denis Ferran (drums).**

For more info on Waylander, write to Ciaran, 28 Magheraville Road, Milford, Co. Armagh, Northern Ireland, BT71 3PP.

For album, contact Century Media.



Maggots, mayhem and Mars bars

Formed in 1993 from the charred corpses of several other Belfast bands, including the delightfully-named 'Bleeding Rectum', Scald have opened up shows for the likes of crust-core 'Doom', and have just been signed to 'Head Not Found' records (Norway). Recently becoming a three piece following the departure of bassist 'Big Balls', Scald continue to inflict inhuman sonic torment on an unsuspecting populace. Fitted Kitchens caught up with bassist/ dry lung vocal martyr Pete, riding the crest of a 2am Mars-bar induced sugar rush, and asked him some crap questions. Despite his boisterous nature and scary exterior, Petesy insists that he is in fact soft and cuddly, the sort of nice boy any young girl would be proud to take home to meet her parents.

Let battle commence.....

Your 'Born with Teeth' CD-demo has received pretty good press! For example, Terrorizer gave it '5 out of 5'. What's the coverage been like from other sources?

"Eh, I think you'll find if you look again that it was 4 out of 5 , you goddamn son of a misprint. Yeah, the response from the few zines that have written so far has been very positive.. We seem to be getting good marks all round on the underground.... which is nice. John Kenny played a few tracks from the CD on his 2FM metal show (an all-Ireland radio station, broadcasting from Dublin... ed), which was a nice little buzz!"

Where the 'Born with Teeth' songs old songs for Scald? Now that they're on disk, are you planning to change your basic sound etc in any way?

Yeah, those songs were written back in '93... in fact, one of 'em is a reworking of a tune written in '89/'90, if I remember correctly. Aye, 'Confusexcemental'... that song is fucking ancient, my favourite one. Stood the test of time. Erm, the sound, I hope, has improved over the years. It fucking better have... we've been doing this shit for long enough! Compared to the old stuff, the new gear is more down-beat, more grinded-out- the riffing is heavily discordant, y'know, it sounds fucked up. I reckon they have a more mature structure, more technical, but not fretwank... we don't go for hero lead breaks, even though Mick is the reincarnation of Rhandy Rhoads! Also, the lyrics are more depressive and down. All n'all, you'll still know it's us. Onward!

Your sound has been likened to various influences. Personally, it often

reminds me of Carcass, perhaps mostly via the vocal style. How would you describe your sound to someone unfamiliar with Scald, and what musical influences would you cite?

"Let's call it weirdextremetallicoffbeatheadmelt- owzat for starters? Yeah, weirdextrememusic! Oh aye, the Carcass thing... I will not deny that, of course! Before this I used to play in a grindcore band influenced by the likes of Napalm Death, Extreme Noise Terror, Nausea, Deviated Instinct etc, and obviously some of it has carried over into what Scald is. Those boys Voivod fucked with my wee head as well- the off-tune discord shit. Beat disorientation and all that bollocks. Oh yeah... Metallica! I've been a lifelong listener to those fuckers, since Burton's bass solo... What da Fuck? I said back then. I guess that everything that you've seriously listened to has some bearing on your songwriting."

Scald have been accused by some people of simply trying to be 'too hard'. Of being hairy-arsed, bare-torsoed chest-beaters who should know better. This was a view, for example, expressed by Metal Hammer (May '98) in their review of your CD. How do you defend yourself against such dastardly crimes? Guilty or not guilty?

"Oh, have they? YOU MUTHERFUCKING COCKSUCKING PIECE OF SHIT FUCKER, COME N'SAY THAT TO MY FACE, YOU FUCK, I'LL BEAT YOUR FUCKIN FACE IN WITH A BASEBALL BAT, DIE FUCK, CUNTO! Ahem.... not guilty m'Lud. Yeah, the Metal Hammer thing... did you notice that the fucker who reviewed us was in fact a reader and not even an 'MH' employee! The tosser even had the balls to review his own band, givin' 'em 7 out of 10.... sad boy! The tosswit's opening line, "personally, I never really got death metal", said it all. And thanks for the label, I never knew we were a 'death metal' band! If in fact the prosecution understood the lyrics, your honour, he would have realised that its all far from 'hard', but a reflection of all things fucked-up. Further bastardmore, I think it's fucked up to review a musical style that holds zero interest to you. What's to be gained? A bit of a snigger and giggle when your eyes home in on the less than '2' score.... but what about the creators? Publicly humiliated. Anyway, doctor, I'm over it now. My skin's thicker, now that I've come through the ordeal..... bring it on, fuckers!"

Some people see Metal merely as a form of music. Others see it as much more, as an entire way of life. For example, ask some people to define themselves and they'll do so as 'metaller', much the same way as others may define themselves according to work, sexuality, religion etc. How do you view Scald in this context? Is it only one aspect of your beings, or is it the principle means of defining yourselves?

"Fuck no! Stop it, you True Metaller! You're going to have me stuck up my own hole if y'keep that spiel up! Ok, Scald is very important to me.... it's a lot of hard work and I've put a load into the fucker, but its not the be-all and end-all! Its there for the entertainment of ourselves and whoever wants to listen. Its also something that I off-load a lot of aggression into, being the hard bastard that I am n'all! This shit is there to make you feel good, even if its in a down kinda way, d'ya get me?

I've taken my mind to the point of blow out with this band- it would fuck me up if it all went to shit.... but hey, shit happens. And you move on. I fucking love heavy music, but there's more to me than that. I listen to a wide variety of output. I don't give a fuck what style, shape or form it is... if I like it, I like it. Fair fucks to anyone who is from Planet Metal, but that all seems a bit one-track to me. Don't get me wrong, metal is number one in the league, but there are a lot more teams in't division, lad! There's more to us than Scald, but having said that I'm dedicated to it and it means a great deal to me.... my passion! My goal! OK, gimme the fucking Oscar and lets get on with it."

Spides move in next door. You correctly feel it your Metal duty to get rid of them. Which 3 albums would you put on your deth-deck to inflict inhuman sonic torment on them?

"OK, I'm thinking 'hard' here, y'dig? Infantry goes over the top with Brutal Truth's 'Sounds of the Animal Kingdom'...tank division goes through the hole in the wall with Morbid Angel's 'Formulas fatal to the Flesh'.....finally, air strike of woe goes through the roof with Deicide's 'Serpents of the Light'. Fuck you!"

They stagger into the street, blood streaming from all their little spidey orifices. Which song do you use for the final 'coup de grace'?

"Surveying the spidal carnage through the ominous clouds of smouldering

GODREAH

BLACK/ DEATH/ DOOM

COMIC ZINE ISSUE 8..

( 44 PAGE A4/ ODDIOUS LAYOUT )

INTERVIEWS WITH : HAWKWIND : BAL SAGOTH : BENIGHTED LEAMS : NILE : THUS DEFILED : OUIJA : KRAKEN ANATHEMA : FROZEN SHADOWS : MORBID SYMPHONY : PLUS : CADAVEROUS CARTOONERY, DEMO'S, REVIEWS, VILE BUFFOONERY, AND HEAPS OF BOLLOCKS ALL PACKED INTO A NO NONSENSE COMPENDIUM OF INANE HILARITY. DO NOT BY THIS ZINE IF YOUR A WANKER.

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33 LILAC ROAD  
HODDESDON  
HERTS  
EN11 0PG  
ENGLAND

Contains No Holy Additives.

FKOTLD 4

FKOTLD 5

shell shits, sorry, suits, yer Uncle Petesy's little red button takes the middle finger to unleash one hell of a nuclear drop of Slayer's 'Angel of Death' to take the little buggers to wherever the fuck they might be going next! Hopefully off to heaven or some such fantasy world... guaranteed I'll never have to look at their attempted moustaches again if they end up there! Anyway.. The last sounds their poor little melted lugs cop being that of Mr Lombardo's gently tapping kick-drums from thunderland (?). Ta dal!"

*Finally, what can we expect to see or hear from Scald in the next few months?*

"Well, we got a great review in Norway's 'Slayer' zine, issued by 'Metallion' who runs 'Head Not Found' records- we have just signed a deal with his label which will see the re-release of our 'Born with teeth' CD, which is now sold out. It'll be properly pressed and distributed, with new art design, and should be out by the end of the year! We won't be playing again until '99 as we've got our brains buried in rehearsal for our new album due out sometime in the middle of next year!!! Keep yer eyes open for some compilation CD appearances on forthcoming shit from Shiver Record's (Belgium) "Sometimes Death is better"..... and Godreah's (England) "Contains no Holy additives vol. 2" CD, and a sampler on Audiosyncrasy Records (England)..... And that's yer lot, you unlucky boys n' girls!"

*OK, many thank-you-s for the interview. Any last messages for the readers?*

"Thanks and praise to Living damned for writing and interest... and to the readers- stay softish to hardesque and go fit your fucking kitchens. Love/hate, scalded Peter and his vulnerable inner self."

SCALD are Pete (vocals/ bass), Paul (drums) and Mick T (guitar). They are currently working on material for album #2, due out some time in 1999.

Contact:  
**SCALD,**  
**c/o Pete Dempsey,**  
**19 Oranmore Street,**  
**Belfast,**  
**Northern Ireland,**  
**BT13 2RU.**

Nb. Scald are on the lookout for someone to perform some techno-like miximytosis their vibes... any spides that escape their holocaust... get in touch.

**Nb. for the benefit of all those non- Northern Irish readers, 'spide' is Belfast slang for those wankers who listen to bad techno, wear shell suits and Kickers sweat shirts, and drive white Vauxhall Novas with 'No Fear' stickers on the back window. Male spides are invariably called Frankie, wear gold jewelry, and sport whipsy moustaches. They are never seen alone, preferring to hunt in packs, and generally make everyone else's lives a misery. They are the bane of the Metaller.**

MUSIC WORLD

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# HORRORSCOPE

Your stars, by our star slapper, Mo Tormentor.

**Scorpio:** Feeling a bit low? Worn out? No wonder, lifting pint glasses and running to and from the bar is pretty hard work. Why don't you start injecting hard stuff directly into your blood and brain, that would (a) save energy, and (b) lead to a quicker pass out.

**Sagittarius:** Your diet of virgin's blood is becoming a bit too expensive and boring. Do more for your health, try bone and brain chowder and take up physical exercise like marathon headbanging.

**Capricorn:** Try to stop pissing into the letterbox of your ex-girlfriend. She's already placed a bucket there, so you'd be better off ejaculating onto her door handle.

**Aquarius:** Being unconventional is all very well, but do you really need to put your hand down every lad's trousers just to tell them that you've got more? Show them all by becoming an exhibitionist!

**Pisces:** So your penis enlargement has gone all wrong? And the knob-piercing has somehow grown inwards? Don't worry, get a pair of scissors and any woman can help to relieve you.

**Aries:** Ever thought of becoming homosexual? Well, between you and me, smelly cunts are not the right thing for real men. Shave your legs, kick your girl out (after stealing her small black number) and go out and pull the fella who always gave you a hard-on.

**Taurus:** Sleeping with your head on your speakers with Max roaring his lungs out isn't going to do your headache any good. Why not ask your flatmate to hit you really hard in the bollox... your headache will soon be forgotten.

**Gemini:** Beware! The secret of your sexual success is going to be revealed by a close friend. Since you've only got one, you may want to threaten to suck his eyeballs out and have his testicles for breakfast before he tells everyone about the 12-inch 'Goliath' in your cupboard.

**Cancer:** The fresh start you'd hoped for is not going to happen-unless you sacrifice your mother's body to the Gods of Doom by the next full moon. And stop moaning about who's going to cook your tea after this sacriligious feast.

**Leo:** So your girl resisted you offer to pay for a breast enlargement? But you've already paid the deposit? Don't worry! Go and talk to the clinic and convince them that melon sized tits will look as good on you.

**Virgo:** A big beer belly might be Metal, but surely it doesn't attract the girls like flies? Getting yourself a big tattoo across it stating "Hey girls, the future starts now. I'm pregnant!" will at least get you some attention, not to mention the amount of fun everyone else will have.

**Girls:** To all the girls reading this- I know you've just looked into this section out of curiosity. Pity the male losers who take this advice. Ladies don't need forecasts- they are perfect anyway!

# PRIMORDIAL

*Arising from the remnants of Forsaken, Primordial signed to Cacophonous after only one demo, 1993's 'Dark Romanticism... Sorrow's Bitter Harvest...' and are now Ireland's highest-profile extreme Metal act. They don't consider themselves to be a Black Metal band or a Celtic band or a Pagan band... they are simply Primordial.*

*Fitted Kitchens spoke to Alan Averill on his return from August's Wacken Metal Fest in Germany, to torment him with several poor questions and a couple of decent ones.*

*Read on, my children of the grave...*

*FK; Hi Alan, hope all's fab and groovy with yourself. Ok, well 'Journeys End' has had a great deal of positive coverage in the metal press, with the likes of Terrorizer giving it 'near masterpiece' status. That's pretty damn impressive. Have there been any denigrators and damnable cads who have sought to tarnish your achievements? What sort of things have they been vomiting forth?*

Alan; "Hail FK, things here are quite ok. To be honest I haven't heard or seen a bad review yet, we are getting very good to excellent reviews all over, which is great. The worst may have been **Scream** in Norway who gave us 4 out of 6, but they did have **Vixen** on the cover! And the **Iron Pages** from Germany who seem to prefer harder music and our very own False Metal press **Hot Press** here who gave it 8 out of 12, who really didn't quite grasp the sepulchral intent of the more vicious and obscure vocals. Still, they were all positive to varying degrees, I haven't sen one indifferent or bad review yet, so out of 30 to 50 that's not bad. The comments from fans have been excellent also..."

*A three year delay between albums and a change of label suggests a fairly painful and frustrating time for Primordial. I'm not 'au fait' with the reasons for this, and whether or not there was any acrimony with your previous label. I'll avoid the usual "Ohh, was it really awful?"-type question, and just ask this..... what is the principle advice you would give to a band going through a similar situation?*

"It was a very frustrating period, we lost and gained a drummer which was the greatest upheaval, but essential. My advice would be if you are a Metal band going through a tough period, stick at it. The music industry will generally try to suck the life out of you at every opportunity. Stand tall, and don't let it.... Never let the Bastards Grind you down. There are always people who prove themselves to be diamonds among the rough, you've just got to search harder. To bands who don't play Metal?.... Kill Yourself. Metal Reigns Supreme".

*How stable has the Primordial line up been? Is Primordial based on the festering remnants of any other bands?*

"Not very. The guitar player and bassist have been playing together since late 1988, I joined them and our old drummer in 1991, and in1992 we



settled on Primordial as our name, we existed under various other names but we were always the same people, and its not really that important."

*Alan, you're something of a metal guru... vocalist with one of Ireland's premier metal acts, editor of the 'Dlíúth Cheangal Fúll' ('Bond of Blood') zine, and dabbler in various other metal tomfoolery. Perhaps you could explain exactly why Black Metal is such a popular genre in today's Irish Metal scene. Surely, it must be more than just a 'fad'. Is it a case of logical progression for bands who may have had their genesis in the death metal explosion of a few years back?*

"I don't really think Black Metal is that popular in today's scene. Irish people generally seem too lazy to affiliate themselves to anything in particular. There is a massive dearth of people interested in the esoteric side that can accompany the music... that is immensely regrettable. Yet people listen to various Black Metal bands simply because they view them as good bands. I don't think they judge them that differently to the likes of **Cannibal Corpse** or **Morbid Angel** or something. There is no strict Black Metal fraternity. It's all Metal at the end of the day, Black Metal does not exist like it did 5 to 10 years ago with the Second Wave of Black Metal, and that real cult feeling is dead. Today, it is just another part of the Metal scene, not to be viewed particularly differently from the rest. If only that some people in the scene and bands have a greater insight into pushing back the boundaries of Metal where, for example, Death Metal does not (yet it was never supposed to do that...) Bands like **Katatonia**, **Moonspell**, **Emperor**, **Arcturus**, **Unholy**, **In the Woods** and even **Primordial** all came from the Black side of the coin if not strictly Black Metal. Death Metal was killed off commercially by the likes of Earache and Roadrunner signing every dog-awful DM band out there, some have progressed onto other things, but DM has returned to it's rightful place in the underground. Black Metal can also be seen in the context of 5/6 years ago as a reaction to the ever "friendlier" Death Metal scene, as a reaction to social death metal bullshit and the infiltration of stinking hardcore ideals into the scene... real Death Metal is Sick, Crude, Violent, Blasphemous and Sinister music. Black Metal shares many of the same ideals, real Death and Black Metal are practically the same except for generally the spiritual aspect in Black Metal and different structures. Real Death Metal is **Angelcorpse**, **Dissection**, **Vader**, **Morbid Angel**, **Necrovore**, old **Autopsy** and **Death**, **Crimson Relic**, **Mefisto**, **Obscure**, **Treblinka**, old **Mayhem**, **Grotesque**, etc... not assholes in shorts singing about the rainforest. Let us all wish a violent death upon the likes of **Napalm Death**."

*Which bands do you consider essential to check out in the current*

scene, both north and south?

"I think people should check out **Arcane Sun, Waylander, Mourning Beloveth, Geasa, Abaddon Incarnate**. I'm not really that informed about that much of what's out there, but these are bands I do like to varying degrees. That are worth having a listen to."  
**Tell us briefly about *Perdition*. From your demo, I get the impression that its an affectionate ribbing of the bands which may have meant a lot to you.... *Venom*-esque vocals and all that. Is this simply a tongue-in-cheek side-project, or something more? A catharsis to the disciplined and professional style of *Primordial*?**

"Ahh, how did you get hold of that? That's limited to about 20 copies. **Perdition** was really about playing live, but that never happened as I was too busy with *Primordial*. The demo is pretty awful, not what I was trying to do at all. I would NEVER take the piss out of Metal. It just didn't turn out like I had planned, but we had some fun playing **Venom, Hellhammer, Bathory, Celtic Frost, Master** covers and the like. I never really intended the demo to be released, sure it was fun, but not a joke. Metal is Never a Joke, and those who ever think so should be fucking strung up. Perhaps something of a cathartic act also, yeah, actually *Primordial* was pretty inactive at this point so I needed something to pour my energies into."

**Given that metal is all things to all people, what 1 song epitomises the fundamental spirit of METAL for you, and why so?**

"Any song by **MANOWAR**, they are the greatest band on the planet, bar none. Nothing embodies the spirit of True Metal more than they. They are the essence of integrity and stand opposed to all trends. I have also seen them live, and **NO ONE** is more **POWERFUL** or more **METAL**. None. Period. Given a choice, "*Heart of Steel*", "*Gloves of Metal*", "*Battle Hymns*", "*Kill with Power*", "*Thor (the Powerhead)*", "*Blood of the Kings*", "*Secret of Steel*", "*Hail and Kill*", "*Fighting the World*", "*Holy War*", "*Black Wind, Fire and Steel*", "*Metal Warriors*", "*The Power of thy Sword*", "*Return of the Warlord*", "*Number One*", "*Power*"... even "*Manowar*"... among many if not all, whatever you want. Other tracks? "*Riding the Storm*" or "*Conquistadores*" among many by **RUNNING WILD**, how about some **VIRGIN STEELE**, old **VENOM**, many many tracks by **JUDAS PRIEST, CANDLEMASS, BATHORY, EXODUS** "*Metal Command*", **W.A.S.P** "*I Wanna be Somebody*", "*Mean Man*" or "*Wild Child*"... there's lots of things to be honest. I could go on all fucking day."

**Enough! Tell us about a really embarrassing moment in *Primordial's* history!**

"Ehm.. We played Liverpool once in 1995 in front of about 35 people and Ciaran broke two strings in two songs and because we had no spare guitar the rest of us were left standing there like assholes in total silence for rather a long period of time. That was an incredibly shit gig. The **Thus Defiled** gig in Cork was a horrendously embarrassing afternoon

in Irish Metal history, nothing to do with *Primordial*, but deeply amusing from an outside perspective. I did feel sorry for the Defiled guys though. When you have a somewhat public platform people always expect you to have some sort of demeanour or other and are always waiting for you to slip up so to speak... sure, I've dropped a few clangers in my time, we all have. However, I can't think of anything that embarrassing."

**In your opinion, what's the best song that *Primordial* have written... and the worst?**

"The best? I don't know really, perhaps "*Graven Idol*" or "*Autumns Ablaze*"... I really don't know, I could pick anything off "A Journeys End". I think "*Infernal Summer*", "*To the Ends of the Earth*" and "*Fuul Arsa*" are standouts from the first album. The worst? Probably a song called "*A Blacker Art*" that thankfully never made it onto anything, its from 1992 and is one messy piece of Black Metal with a slice of old Morbid Angel in there, just without any structure at all... however, you live and learn."

**Someone steals your gear at a gig. You apprehend the perp outside. He must pay with his life. Which instrument would you use to dispatch his wretched soul, and who would carry out the dastardly deed?**

"A Black Arrow sent straight through his heart from Mr de Maio himself... the enemies of Metal we cannot forgive. How about a cookery lesson with Albert Fish? A gynaecological examination from Jack the Ripper? Or a shag from Shane Embury?"

**Ok, well thanks for your patience Alan. Much appreciated. Any last words for the kiddies/ any blatant plugs for the album etc?**

"Thanks for your interest. Of course buy our CD and all available merchandise... and also copies for everyone you know. Until the next time... Sex, Satan and Metal.. Born to Rock.. Drink....and Fuck... Hail and Kill."

**Primordial**  
**are Alan Averill (vocals and shape puller), Simon O'Laoghaire (drums), Paul MacGawlaigh (bass) and Ciaron MacUilmm (guitar). I've absolutely no idea how to**

**pronounce Paul's or Ciaron's surnames... I blame Northern Ireland's segregated school system!**

**Contact *Primordial* c/o Alan Averill, 95 St Declans Road, Marino, Dublin 3, Republic of Ireland.**

**Check out the *Primordial* website; [www.clubi.ie/primordial](http://www.clubi.ie/primordial)**

<b>Label Addresses:</b>	
<b>'Cacophonous', 231 Portobello Road, London, England, W11 1LT.</b>	<b>'Metal Blade', PO Box 1332, 73054 Eislingen, Germany.</b>
<b>'Century Media', Schaeferstrasse 33a, 44147 Dortmund, Germany.</b>	<b>'Music for Nations', 333 Latimer Road, London, W10 6RA.</b>
<b>'Earache', PO Box 144, Nottingham, England, NG3 4GE.</b>	<b>'Neat Records', 71 High St East, Wallsend, Tyne and Wear, England, WE28 7RJ.</b>
<b>'Eldethorn', (see Neat, below)</b>	<b>'Nuclear Blast', Hauptstrasse 109, 73072 Donzdorf, Germany.</b>
<b>'Head Not Found' Records, PO Box 447, 1701 Sarpsborg, Norway.</b>	<b>'Peaceville', 333 Latimer Road, London, W10 6RA.</b>
<b>'Mayan Records', 45-53 Sinclair Road, London, W14 0NS.</b>	<b>'SPV', PO Box, 721147, 30531, Hannover, Germany.</b>

# SWEET SAVAGE

**Formed in Belfast in 1979, and originally known as 'Teaser', hard rockers Sweet Savage are one of the best known Metal acts to have come out of Northern Ireland. Touring with the likes of Thin Lizzy and Motorhead, the band built up an excellent reputation in the early 80's, released several singles and re-recorded a session for Tommy Vance's Radio 1 Friday Rock Show. All seemed destined for a bright future. But things didn't go as planned. The loss of key band members and difficulties getting signed meant that Sweet Savage lost momentum and was put to sleep in 1984. However, the band was resurrected in the early 90's by original members Davey Bates and Ray Heller. With Metallica having covered their song 'Killing Time' as a b-side for the 'The Unforgiven' single, interest in the band increased. Now signed to Neat records, and with 19 year old Simon McBride in tow (voted Young Guitarist of the Year in the UK Guitar magazine in 1994), Sweet Savage have just released their second full album, 'Rune'.**



**Fitted Kitchens, and its lovely assistant Nev, supped lager with drummer Davey and chatted about the new album and Irish metal past and present.**

We started off, surprisingly enough, with a question about the new album. 'Rune' is packed with technical fx and all manner of electronic jiggery pokery, very different from the '96 album which was essentially a re-recording of old songs. Why the shift in approach? A conscious decision to update the sound, to avoid being labelled as 'a timewarp band' stuck in the past? "The truthful answer is a combination of what you've said. Simon has been a huge influence on this album. He's an excellent guitar player, and most of the songs revolve around the guitar now. Ray's also quite keen on a 'newer' sound as well. We didn't want to sound like a retro-band, merely rehashing the first album. Yeah, it's a conscious decision to bring the band into the 90's... though I'm not too sure if it's actually worked!" laughs Davey.

The whole issue of technology has always been a bone of contention in Metaldom. Remember all the fuss that Maiden caused all those years ago when they used synthesised guitars on the 'Somewhere in Time' album? Some people feel that it detracts from the spirit of Metal, whereas others feel that if the technology is available it should be used. Being in a band that 'paid its dues' on the live circuit , Davey gives an interesting view on this issue. "Technology is great, but it can be misused. Today, a band can produce a technically great album, but that doesn't mean that they are a good band. They mightn't be able to do it live". This is an important point. Many up and coming bands today seem more intent on producing a technically perfect demo than on actually going out, playing live and building up local support. This could be a self-perpetuating problem... bands do complain about the lack of gig opportunities, but some compound this problem by passively accepting this state of affairs. By accepting this, the need to gig becomes almost an irrelevance, as all hopes of getting signed are pinned on aiming for the labels, missing out the punters. Let's face it, they'll need local fans to fall back on when times get tough. The obsession with perfection can also be off-putting to newcomers, argues Davey... and it could make potential fans less tolerant of local acts if they fail to met ever-higher expectations.

We moved onto reviews of the new album. Have they been good or bad? What's the attitude of the Metal press towards the band? Are you seen as originators and given respect, or simply seen as sad old tossers who should know better? "The media really aren't interested" says Davey, "Basically, it's no press coverage." We discussed the whole issue of the British press' love of building home-grown bands up and then delightedly tearing them down again, in a never-ending quest 'to be there first'. "I wasn't really convinced of this at first, but I have since learned that its true. If you haven't got a big budget and aren't wining and dining the press and flying the guys out to do interviews in the States, you're not picked up. It's not just sour grapes on our part. We were warned by our label to expect this. Maybe its also that our music doesn't appeal to the journalists who are more into 'current' acts and who may see Sweet Savage as a bunch of

old farts from way back in the 80's who are trying to capitalise on the whole thing!". Joking aside, the press response has been much better in Europe, where the album has had good reviews and where much of the British metal press is held in disdain for its superficiality.

So give us some gossip about Wacken (a huge annual Metalfest that takes place in Wacken, Germany, each August- Ed). Sweet Savage were one of a number of, lets say, 'older' bands on the bill, together with the likes of Doro Pesch, Blitzkreig and Savatage amidst a sea of Black and Death Metal acts. Davey was amazed at how heavy other bands were, and was well impressed with Cradle of Filth et al. He has vivid recollections of constant double-kicker drums throughout the entire festival... "What can I say? We survived!" he laughs.

Onto the whole issue of THAT BAND... I'm afraid its an inevitable question! It's arguable that Sweet Savage are now best known to today's Metal fans for the fact that Metallica covered their song 'Killing Time' for the b-side of their 'The Unforgiven' 7-inch a few years back. Will this overshadow anything else that Savage have done and will ever do? "Well, I think that they've undoubtedly raised the profile of Sweet Savage and it

has to be said that Lars, in particular, has given credit to us for being an influence. I'm quite surprised at the number of times in Metallica inter-views that we've been mentioned."

It's a well known fact that one of the prime factors for Metallica's early success on the LA and San Fran gig circuits was due to the fact that they covered lots of songs from several European acts (Diamond Head, Savage, Budgie et al), which American audiences weren't familiar with, presuming that they were original Metallica songs. Readers will no doubt be aware that Metallica have just released an album of b-sides (Nov '98). I asked Davey if the handsome royalties would be welcome.. "Definitely!".

Another well known fact about the band is, of course, the Vivian Campbell connection. One of the two people who originally formed Sweet Savage in 1979, Viv left in '81 to join Ronnie James Dio's new band DIO. Four re-written Sweet Savage tracks appeared on Dio's debut album, 'Holy Diver', a fact widely reported in the Metal press at the time, though no acknowledgment was made of this fact on the album credits. Viv subsequently played with Whitesnake, and has now been with Def Leppard since Steve Clark died quite a few moons ago. Davey holds nothing against Vivian for leaving... the Dio offer was to good to be missed at a time when Savage were beginning to lose momentum.

Davey has shitloads of stories and tales to tell. His personal highlight of the early years was when they opened the first ever Slane festival, on same bill as Rose Tattoo, Thin Lizzy and U2.

Onto more frivolous affairs, I asked Davey about Sweet Savage's most embarrassing times. He ponders this for a while, evidently choosing a gem from a rather extensive library. "I think in all honesty that one of the most humiliating expereinces was, hmm, we'd just brought in our new guitarist at the time, and we were doing a couple of shows down south. Someone had booked us into a roller skating arena. We had all the gear, the full show, and as we were playing, there were all these people skating around us. We were on for about fifteen minutes and someone pulled the plug... I don't even know who did it!" It sounds like the Spinal Tap farce when they were booked to play a US airforce base dinner-dance. "I think Spinal Tap was definitely based on the episodes of Sweet Savage!" reckons Davey.

Any fashion disasters? Was it all spandex, white boots, lycra t-shirts and all that carry-on? "Absolutely! I have to say that I had particularly bad taste myself in the spandex department. I had a pair of sky-blue ones, I wanted to be different. Thinking back on it now... Jesus! I remember I tried to iron them and burnt the arse out of 'em!"

So what about the debauchery... was it all birds n'booze, the legendary Rock lifestyle?! "Hmm.." he ponders, "Well, let's just say that everyone had some 'experiences'. But lets not kid ourselves... when you've got Davey Bates and Phil Lynott, let's face it, you know where the action's going!".

The chat turns to episodes and characters from various tours and gigs. A favourite anecdote is from the time when they supported Motorhead back in 1981, when Philty Animal Taylor, the 'Heads drummer, managed to break his neck in some alcohol-fuelled stupidity back at the hotel after the Belfast gig. On a note of trivia, this event was considered so important by the Northern Irish media that Philty was interviewed in his hospital bed, resplendent in neck brace, on evening TV news the following day!

The interview starts to begin to wind down around this point, as Davey and Nev, old bastards the both of 'em, start to reminisce about the days of yore and get dewy eyed about Thin Lizzy, Wild Horses and the Mama's Boys. Arrrgggghhhh! Escape to the void!

*Sweet Savage are Davey Bates (drums), Ray Heller (bass/ vocals and foot-on-monitor) and Simon McBride (guitar).*



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## DEMO-NIC INVOCATION!

*Ok boysies and gurlsies, it's demo-nic invocation time. The time when Fitted Kitchens throws open its socks and underpants drawer, and hokes about for all those demos accumulated over the last coupla years. Cushioned in my soft gussets, they've survived pretty well, and its rather nice to see such a range of gems from sunny Ireland.....*

*Some of this stuff is pretty dated, and several of the bands featured are now signed to major metal labels (Century Media, Nuclear Blast et al).*

*But no excuses... It's worth getting yer hands on them if you haven't already...*

*Support yer local scene ye bastards!*

*(All reviews by Spandex)*

**Geasa 'Starside' (1996);** The Celtic-tinged opener here, with its sea and fire sounds combine to remind me of Bathory's 'Hammerheart', and has powerful sustained keyboard bits which wouldn't be out of place in a sci-fi flick. Overall, this melodic Black Metal attack is an accomplished affair, though the guitars are a tad too basic at times. There's something for all fans of the genre... fast-as-fuk bits, melodic respites, powerful bass-driven openers and great vocals/shrieeks. One problem... since this demo, there have been several line up changes, the most recent being necessitated by the loss of vocalist Brian. This means that I haven't got an up-to-date contact for the band! They are well worth listening to, and have label interest, so guys, get in touch and I can include your address in issue #2!

**Perdition, 'Blood and honour' (1997);** A side project from one of the PRIMORDIAL crew, Mr Alan Averill, this 2 song demo has to be tongue in cheek. In fact, Alan was distressed that this had actually been put out. These bringers of the rok apocalypse dedicate their sonic gems to "to all brothers and sisters of metal around the world." Song one, 666 Bitch, is utter lo-fi metal mess, with the vocals sounding like yer man from Venom, and completely enjoyable. Song two, well there's only 2 on it, is called Blood and Honour, and immediately suggests that Nazis have chosen their song titles... presumably and hopefully the lyrics steer clear of such shite. And strictly limited to 666 copies... aye right....always such a modest number.... *Contact Colin, 19 Broadford Close, Ballinteer, Dublin 16, Ireland.*

**Ewigkeit, 'Dwellers on the Thresholds' (1997);** My German lady-friend informs me that Ewigkeit means 'Eternity'. Mr Eternity (for he is a one man project) has since released an album on the Eldethorn label (a subsidiary of Neat), it's rather very good and is reviewed elsewhere in this fabulous zine. Several songs from the album were first parped out on this demo. It's a mix of heavy synth, very cool riffing and mixed vocals, all contributing to a somewhat dreamy and mystical metal sound.

Buy it. *Contact J. Fogarty, 8 Newport St, Brighton, E. Sussex, BN2 3HL, UK.*

**Mephitis, 'Blinded', ('96);** melodic Death Metal, with a great bouncy bass sound in title track which gives it a very 'live' sound and makes yer head bob up and down at quite a furious rate. Though Mephitis are still gigging now and again, I think I'm correct in saying that they haven't released anything else since this demo. Pity. *Contact; J Rattigan, Monasteroris, Edenderry, County Offaly, Ireland.*

**Mindscape, 'The Great Misunderstood' (1998);** Shock! An Irish demo that isn't Black/ death/ doom! Das kann nicht sein! It takes a few listens to get your head around this one, which I would hesitantly describe as 'alternative'. Formed late last year, the band apparently threw their vocalist in at the deep end (he hadn't seen the lyrics before they started recording!), and he hasn't done too bad a job, though his style is not really my chalice of blood (its a bit too, ugh, 'American'). Mark from Arcane Sun drums on this demo. He tells me that the next demo, due out in December, will be catchier and more immediate. *Contact Joe Haughey, 14 Battleford Road, Armagh, Northern Ireland, BT61 8BQ. I reckon £2 would do the trick.*

**Shannacai, 'Merciful Release' (1997);**This 3 piece play powerful, melodic heavy metal, and with lines like "You're my angel of death, my vision of pain", you know it's prime-time entertainment! In case the previous line fills you with fear of cheesy 80's metal, panic not: its actually great stuff. Now, I've seen a review which compares them to Metallica, but I don't get that one at all. Whatever, this demo has a nice variety of songs, and is well worth getting hold of. Production is clean, and the songs themselves are well nailed together. There's one tiny problem. They forgot to put contact details anywhere on the demo. Who are they? Where are they from? Perhaps they'll see this rag and get in touch. In the meantime, you can prob'ly still get copies from Sound Cellar in Dublin.

**Waylander, 'Dawning of a New Age' (1996);** now I really am reaching into the past here. Waylander have since done an album for Century Media, reviewed elsewhere in this mag, but this demo gives a good idea of where they came from. The four songs, like Geasa, display a clear sense of individuality and work well. Check out the Waylander interview in this zine for more info on the band and their hairy arses.

**Transcendence, 'Induction to Eternal Rest' (1996);** from Australia, sport loads of musicians and two vocalists (a male-female combo, where the fella utters 'summonings' to her rich vocals). Its sort of like My Dying Bride of yore, but more 'uplifting' (Christ, that wouldn't be difficult!). They play elegant, refined doom, sweet with melancholy, which knows exactly where its going, and avoids the dead ends all too common in demo-land. Music to light candles and get stuck into yer missus/ bloke to. *Contact; Transcendence, 32 Cascade Drive, Vermont South, 3133, Victoria, Australia with a couple of IRCs or contact Black Tears distro in England (see Agathodiamon, below).*

**Agathodiamon, 'Near Dark' (1997);** second demo from this German band, now signed to Nuclear Blast. This 5 piece roks in truly evil fashion, and serve us a 4-course metal feast. As tight as my firm young buttocks in a pair of spandex strides. Take a hefty dollop of SIGH (lyric style), and add a

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dash of MARDUK (guitar-wise) but, careful, not too much or you'll spoil everything. Some gorgeous synth-drenched guitar melodies at the start of the title track, and that bell-toll and wind howl intro- yum! Get this from 'Black tears' distro (c/o Russell Smith, 6 Elderfield Rd, Stoke Poges, Slough, Berkshire, England, SL2 4DE).

**Suffering, 'Bitter Sweet, the' (1998);** No, its not a New Model Army cover. This is the second demo from these London deth-metallers, who, incidently are interviewed in this very zine. This 5 piece make a rather good racket, with fairly straightforward songs. The first song starts off with a geetar widdly bit like wot Angus young did on 'Thunderstruck'.. Pretty cool. The high-point is 'God of Nothing' the clear headbanger in the pack, which somehow reminds me of Napalm Death's guitar approach circa 'Suffer the Children'. The only fault I'd mention is that the sound is a bit too 'flat', and the stronger songs should have been put on first. Suffering are interviewed in this zine. *Contact; Suffering, c/o Grey, 141 Montague Road, London, E11 3EW. Send £2.*

**Enmity, second demo, (1998);** 3 song demo. The guitars are sometimes akin to My Dying Bride, more generally more up-tempo, with some thrashy riffs. The solos, such as they are, are fairly restrained, and could be embellished without detracting from the songs. Death metal vocals add to this metal mix, and the overall result is like New Wave of Swedish Death Metal, but with clear British sound, if that makes sense at all? Harsh, yet groove ridden, with melodic intervals tying it all together in a pleasant bundle with a clearly considered structure. Since this demo, Enmity have since recruited Paul Raven (ex-Cradle of Filth/ The Blood Divine) into their ranks, and have had strong interest from Cacophonous. *Contact; Enmity, 1 Langley Farm Cottages, Langley Green, Feering, Colchester, Essex, CO5 9RL. Costs £2.*

**Phantasia, 'Sensual, and other songs' (promo '98);** Some of the best Black Metal vocals I've heard in quite a while. However, titles like 'Pleasurebitch' and 'Black comedy?' (which sound like something you'd see on an early Therapy? track listing) give you a clear idea that this is something much more than bog standard generic black metal. What you do get is a demo that oozes with sheer class. 'Dream On' is magnificent, with guitar work that Pink Floyd would mortgage their country mansions for. Recommended for the more open-minded Metaller. Send £2 for this gem to *Phantasia, 11 Sherland Court, The Dell, Darett, Herts, England, WD7 8JG. (cheques payable to C.Carter).*

**The Meads of Asphodel, 'The Bemoaning of Metatron', (1998);** More than likely something to do with Crin from Godreah zine, this off-the-wall demo is a must-have. Opening with what sounds like a Bal-Sagoth outtake, 'Angelwhore' is Black Metal with, er, pan-pipes, harpsichords and sitar breaks. Song 2 boasts an utterly ridiculous keyboard bit that sounds like a Bad Manners gig... from outside the venue. Unbelievably, Kerrang took this seriously. Don't be put off by my description. This is quality fare, the happy smiley face of BM. Hurrah for the Meads! *Contact, 33 Lilac Road, Hoddesdon, Herts, England, EN8 0PG, and enclose £2.*

**Shadowlore, 'Embers of Light Dying' ('96);** a 2 song promo from Paul Carter of English Black Metallers Thus Defiled. Song one has great vocals, but the synths etc don't always work too effectively, and it does get a bit dull in parts. The second song, however, is by far the better of the two, with much

right; Gratuitous photo of woman with whip.

more depth and colour. Shadowlore have recently been messing about in the studio with some new recordings. These will be reviewed in issue#2. In the meantime, *contact Thus Defiled/ Shadowlore, Dark Tranquillity Productions, c/o Paul at PO Box 4136, Worthing, West Sussex, England, BN11 5RE.*

**Epoch, demos ('96-'98);** Got this tape from Jason, with bits from '96, '97 and '98. Epoch have been around for about three years now, and aim to fuse technical progressive rock (King Crimson, Van Der Graff generator etc) with good old Frash and Deth. Brutal pyschedelic space Metal is how Epoch describe their music, and I'm not going to disagree. The sound is a meeting of extremes; death metal drumming, vocal FX (like Skrew or something) etc, overlain by a blanket of electronic torment. Despite the pretty rough sound recording quality, it's well worth checking out. *Send £1 (UK/Rol) (\$2 rest of world) to Jason, 35 Whitesideshill, Ballyworkan, Portadown, Co Armagh, BT62 3RJ.*

**SEND YOUR DEMOS TO FITTED KITCHENS OF THE LIVING DAMNED!**

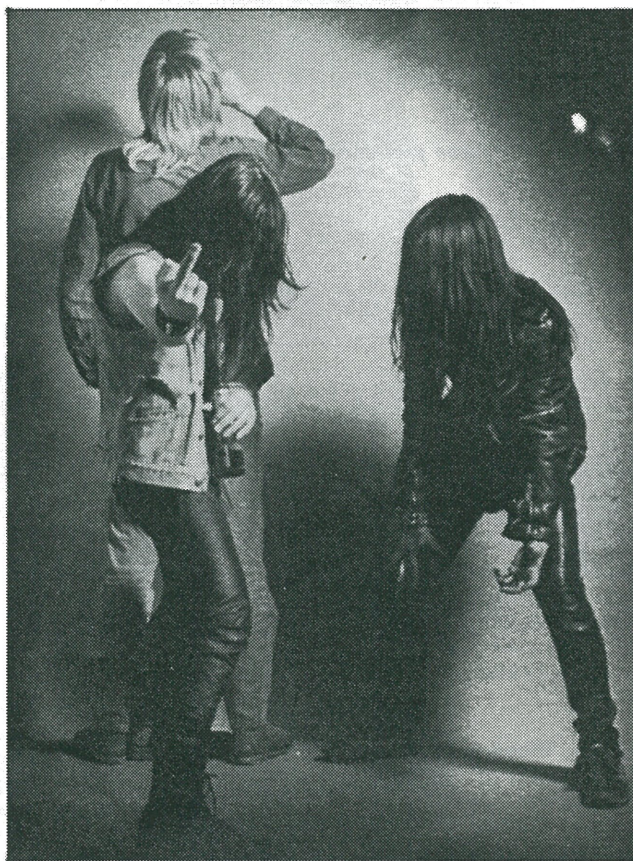
**GET WORLDWIDE EXPOSURE!**

nb. Fitted Kitchens has a firm policy re. demo reviews. Unlike some album releases from signed acts which we consider to be fetid arse, and which we will gleefully put the boot into, we will not do so for demos. Why? Cos in a country like Ireland, where interest in the local scene is often minimal, and where it is extremely difficult to build up an appreciable following on the back of limited gig opportunities, it simply wouldn't be fair. If we think its shite or too flawed, we won't review it. Simple as that. Instead, we will wait until subsequent demos are available before passing any damning judgement.

The bottom line is that demo bands will always be given a second chance. Signed bands should simply know better.

*Each issue, we'll be bringing you a few tasty snippets pillaged from the vaults of the Fitted Kitchens. Check this out.... from Metal Forces 'zine, way back in 1986.....*

## MAYHEM



Yet another MAYHEM, this time from Norway, and after listening to this tape I sure hope they've got the decency to stay there! The band claim that this demo, entitled "Pure F\*\*king Armageddon", features the "Worst Possible Sound Quality" and there's not many people who'd disagree with that!!

It consists of sides "F\*\*k" (studio quality) and "Off" (unmixed), but that doesn't really matter as most of the songs are featured on both sides anyway! The unmixed side is actually of far superior sound, not that this makes it any more listenable.

The intro, "Voice Of A Tortued Skull" sounds like a Tom(Warrior) Cat with its balls in a lawnmower and is probably the best thing on the demo, although only because it features just one instrument meaning we don't have to suffer the terrible attempts at drumming that plague the rest of the songs.

The tracklist tells me that, there's a "Total Death" version of VENOM's "Black Metal" on here somewhere, but if there is then I can't recognise the bloody thing! There are no vocals whatsoever on this entire demo, and it's only the occasional loud farting noises that convince me of the presence of a bassist!! This is just shit, and the band are proud of that fact. They proclaim - "We Crush What We Don't Like".

What a good idea! (Exit to the sound of this tape being smashed underfoot!!)

Band contact: MAYHEM, Box 75, 1405 Langhaus, NORWAY.

## DOING DEMO'S; Joe Solo Lecat's Big Throbbing Tips!

At the moment more and more people are in bands, doing recordings, releasing their own stuff. So if you decide to go to a studio and pay anything from £10 to £40 an hour, there are a few questions that you really need to ask yourself;

**What are you doing it for ?**

If its for a record company, 2-3 songs is all that's necessary as its usually the first 30 seconds which determines whether or not all the first track will be listened to, never mind the second. Put the most powerful interesting track first. If your doing it as a demo to get gigs and sell to your friends the number

of tracks is up to you. It's worthwhile to do a decent cover if you're thinking about selling it.

**What way is the music you play classified?**

Like it or not, if you can't say we're gay hardcore/ jazz/metal/opera band, people and record companies won't want to know. They need it to be layed out for them. BOX A, CATEGORY B. That's how it works, I'm afraid.

**Are the band ready?**

Most problems start with members not knowing the songs, not having rehearsed enough and having no arrangement structure or thought put into the demo. It's not good enough to hope that it will all fall together.

If and where its possible try and get an engineer who you know (i.e. someone who has heard the band) to do the recording. If that's not possible, try and do a real rough tape with a tape recorder and give it to the engineer before the session so that he has some idea of where you are coming from.

**Have the band prepared for the recording?**

Recording is not like playing a gig. It is time consuming, boring (if you're waiting to play- that's what I've been told) and usually the band gets to hear their wonderful music a lot more than they normally do. People take offence and give some to. Bands get tired of hearing a song and then

decide its mixed. The question is if you don't like your half mixed track and are bored with it, why the hell should the engineer bother taking an interest, why should your friends buy it and why should any record company even listen to it??

**Have you reasonable equipment for the event?**

It all too familiar a sight. The band gets a lift to the studio barely a guitar between them all plugging into the same amp and the drummer uses a set of phone books as drums. Then the magical engineer is required to produce 15 songs that sound like the last Korn album in a 6 hr session. We are all guilty of this. Beg, steal or buy good gear. Having no money is no excuse everybody knows someone that they can borrow form. Hire is quite reasonable alternative. Most time wasted in the studio is due to shite gear, and it becomes fixing instead of mixing

**Listen!**

Bands seem to think that no-one else but them recorded ever before. Just because you play G, A and E with the latest pedal board doesn't mean it doesn't sound like 5 million other songs. In fact, the engineer has probably heard anything you could play before. So if there is advice being offered which is free, it is generally from wise ears. Listen and avoid the pitfalls. Nobody is beyond this... even top bands do it.

**General Problems**

1. No spare guitars or strings
2. No equipment/shite equipment
3. People turning up late
4. Half the band don't know the songs
5. Band get pissed or stoned early on
6. Bad attitude among band members
7. Band not being able to tune instruments properly (unless that's part of the sound)
8. NEVER BRING GIRLFRIENDS OR MAMMYS AND DADDYS INTO THE STUDIO. THIS IS AN ABSOLUTE NO-NO.

**Tips, ideas(Contd over)**

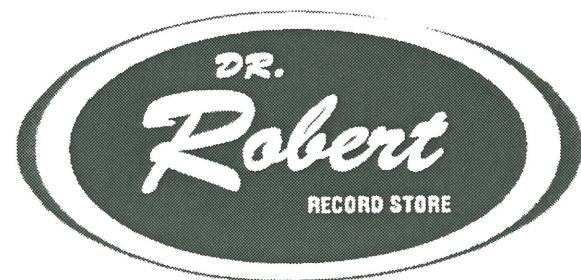
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1. Try and record "live" with as many people as possible playing at once.
2. Stay focused. Time is money and its important to get your goals achieved
3. Pick (depending on the band etc) number of songs and have them well sussed
4. Enjoy what you're doing !
5. As with all good bands, the material and the band is foremost. Individual egos are best left at home
6. As with most things, "less is more". If those backing vocals by your best friend's brother's granny are stinking then lose them, despite granny's feelings
7. Always get a DAT (digital audio tape) or half inch master. It costs, but a cassette tape with lots of hiss isn't much good to anybody.
8. If your demo turns out remarkable well and you can afford it, rent or buy the multitrack masters. Record companies have been known to use good demo multitracks and maybe just redo the vocals in a multi-million poundstudio!
9. If there is friction between band and engineer/studio the result will be crap. Get any personal differences out of the way in favour of the project.
10. One of the most important things is to take criticism. Don't get pissed off because a comment is made about the vocals; instead, try to say "well, how can I improve the vocal?"
11. "Rome wasn't built in a day". If it doesn't turn out as planned, learn from any mistakes made.
12. Be nice. The music business is a dirty cutthroat vile abyss of shite. You'll probably get fucked over more times than not. If someone is interested/likes your music, be it a guy in a studio, an engineer or somebody just hanging around, thank them. They might just have that friend in an a&r dept.!!!!

This is all just common sense but people need to be reminded. And sometimes everything is OK and then a serious master piece is recorded and everyone is happy, bands get signed or bring out their own material and the rest is history. As I have been working as an engineer for the last 2-3 years I have experienced this first hand. Good luck! Joe solo lecat



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*Suffering are Grey (vocals), Jo (drums) all the way from New Zealand, and Paul and Dave (geetars). They play fist-banging deth metal, and apparently keep several local London breweries in business. Or so they would have us believe. Grey is disappointed that they have so far received no-one's malicious rumours, so let's have a competition to see who can come up with the best lie. The winner will receive a suffering demo. Answers on a love-stained tissue to the Fitted Kitchens address.*

*'Bout ye, Grey old fruit. Is it raining outside? It's been pissing here for four days solid, and all my clean y-fronts are hanging wet on the line. As a consequence, my sac is getting a bit itchy. What skin afflictions do Suffering suffer from? Leprosy? Or scrofula, perhaps? Give the readers your top personal hygiene tips.*

"Well, Dave and Paul our guitarists are both pretty well kempt young men. They seem on the surface to be relatively clean living and disease free, but whether they have any hidden secrets, well I wouldn't know. Perhaps they are riddled with a festering pox, though they certainly haven't given any indication of being so. Our drummer Jo equally is a fresh-faced picture of robust health. I myself am prone to the occasional pustulant spot or two, I have also carried a mysterious rash on my right calf for about 4 years now, I was always scratching it like buggery and admiring the flakes of skin and resulting scab matter. I recently have been making a concerted effort to clear up my scabby leg; my sister gave me some nappy rash cream that has been working a treat. On the subject of hygiene tips, I'm not really a good person to talk to as I'm a minty bugger who doesn't shower quite as regularly as my peers. One good hygiene tip though is that if your fingers go through the paper when you're wiping your arse, its always a good idea to wash your hands afterwards".

*So, tell us all about SUFFERING. Your influences, sounds, and reasons for it all.*

"Oh no, not the obligatory history bit! I'll try and keep it short and sweet. Basically, I joined this band ages ago, various people left, various other people joined and then left, until today I'm the only original member of the band that first adopted the SUFFERING moniker. The most recent line-up change was when my brother quit on bass, he just didn't bother turning up to a gig. He got pissed and stayed in another pub instead. We've since done 3 gigs bass-less; they went down pretty well, actually some people

said we sounded even better! As for influences on our music, well this band in it's history has had 4 guitar players writing songs, each with their own influences. Dave, from what I can gather likes bands like **FEAR FACTORY**, **CROWBAR**, **BRUTAL TRUTH** as well as a few Death Metal and Thrash classics. Paul has tastes ranging from **HUMAN REMAINS** through to **THE SPICE GIRLS** and **MARILYN MANSON**. I don't share their tastes a great deal. Jo likes heavy Black Metal and Death Metal. I personally can get on with most of the extreme genres with my main interests being for Thrash, but not this modern shit, and Death Metal. In our time, we've mostly been likened to **BOLT THROWER**, recently though people have been detecting **CELTIC FROST** in our sound! We don't aim to sound like anyone; perhaps if we consciously copied a band we might be a bit more prolific in our song writing. The only reason to do this is for the enjoyment of it, I want to perform live and create songs that I like and hope that others will enjoy too."

*You're vocalist with Suffering, editor of 'Kentucky Fried Afterbirth' zine, co-organiser of the Braindead Club. Are you as METAL as you sound, or are you really just an anorak? Isn't it true that its all just an elaborate lie ?????*

"Oh I'm Metal alright, my heart beats liquid steel and there are iron filings in my piss! I suppose my hobbies and life all pretty much revolve around my various Metal projects, I think it's everyone's patriotic Metal duty to work their nuts off for the scene. "Ask not what the scene can do for you but ask what you can do for the scene" to almost paraphrase somebody famous. I'm a bit of an anorak in a way but my club, band and zine mean that I'm often too busy to listen to much of anything! I don't rush out and be a total fanbody over any bands releases, long gone are the days when I could name everyone in a band and quote all their lyrics verbatim. The last part of your question is a tad open to interpretation. What's a lie? That I do all these things in my spare time.. Or do you mean the scene is a lie? It's true that a lot of the supposed brotherhood and unity in the scene isn't quite true. Perhaps you mean that my life is a lie! No, my friend, life is a mystery."

*The Irish metal scene isn't what it could be in terms of gig attendance, venues, support, etc. It's especially shite here in Northern Ireland. On the subject of 'scenes' and all that carry-on, the London one certainly appears strong and vibrant. Is that so? It may interest you to know that London has twice the entire population of Ireland... is it just a numbers game????*

"The London scene is as big a pile of piss as it is anywhere else. A lot of people seem to rate our scene, which is a pretty sad state of affairs, if our scene is good I'd hate to see what it's like everywhere else! The trouble is that there are a ton of people who'd rather moan than do something about creating and building up the scene. Quite often these people ignore the clubs or gigs when they happen, but when the club has quit they are the first ones to start moaning again that there's nowhere to go. Or they'd



GIG ETIQUETTE QUIZ

So what sort of metallor are you? Are you considerate, or a complete cunt? Are you a warrior or a wuss? Here's your chance to find out your true self; all you need to do is answer the following carefully constructed psychological assessment. Award yourself 1 point for each (a) answer, 2 points for a (b), and for a (c)... well I hope that is totally obvious. Add up the score, and refer to the profiles on page21

1) You're queuing outside the venue for the big metal gig you've been dying to see for months. Are you;

- (a) standing patiently in line, with your pac-a-mac in hand (just in case it rains!);
- (b) hopping about impatiently, and foaming at the mouth and trousers with excitement;
- (c) wrecked on Buckfast, pissing over yourself and your mates, and tryingt to pick a fight with the fella with short hair and the Extreme t-shirt?

2) You finally get into the concert hall, after getting through security and the gaudy tour-souvenir stalls. Do you;

- (a) head upstairs to mind your girlfriend's/boyfriend's coat for the evening (after all, it's not as loud and sweaty up there);
- (b) mill about, snigger at other peoples attire, and argue about wot the headliner's opening song is going to be;
- (c) run straight up to the front and gaffa tape yourself to the crash-barrier so that no other fucker can nab your prime spot?

3) You've got all dressed up for the show. After all, gigs are special events (and you just might pull!). Are you wearing;

- (a) laughable baggy skate-punk type jeans, a cap and a hugely cumbersome rucksak over both shoulders;
- (b) huge white space-ship trainers, ball-buster spray-on jeans, and a denim jacket festooned with Saxon and MSG patches;
- (c) dead-hard para-boots, minging army strides, and your bestest Cradle of Filth shirt?

4) Your favourite song is being played at extreme volume. Are you;

- (a) tapping your foot and humming with quiet satisfaction;
- (b) screaming out the words (well, the one's you know anyway) and punching the air with ecstasy;
- (c) unable to hear anything cos you're on the floor and everyone's moshing on you?

5) There's a pause between songs. You're casting a critical eye about the place. Are you;

- (a) sneering at the old guys in the leather and denim. Don't they realise what twats they look?;

- (b) sneering at the wee kids in their Therapy? t-shirts and shite indie haircuts. Don't they realise what twats they look?;
- (c) sneering at the entire audience, coz you're in the band onstage and they're not?

6) Your carry-out is doing its stuff and your bladder is about to explode. You fight your way through the crowd and reach the toilets. Are you;

- (a) finding yourself hit by 'stagefright' coz other people might hear you having a wee-wee;
- (b) nursing a cut forehead from where some wanker caught you with his 'Kerry king' nail bracelets;
- (c) vomiting, and lying in a pool of thrasher-piss?

7) You decide that you're going to stage-dive. Do you;

- (a) change your mind because its dangerous. And naughty;
- (b) clamber nimbly onstage, creating the minimum of disturbance for the band, before leaping off back-first into the crowd;
- (c) stagger on stage, tearing out the lead guitarist's cable, hug the singer, then slam feet-first into the moshers?

8) You see a very metal girl/fella near the front that you decide you fancy. Do you;

- (a) worship him/her from afar, your parts inflamed with unbridled lust, and go home to 'dwell' on what might have been;
- (b) approach them cockily, try to make yourself heard above the decibels... and then realise you can't think of anything to say;
- (c) make a lunge for them, trying to disguise a grope as accidentally contact, before wres-tiling them to the floor?

9) The headliners have left the stage. Your hoarse screams for a third encore have gone unheeded, the house lights are up, and the roadies are tasking stuff to bits. The show is very definitely over. Do you;

- (a) spend 30 minutes at the stage looking for discarded plectrums and getting shouted at by the big bouncers;
- (b) find your friends, chat animatedly about wot a great show it was, and head outside brandishing your newly-acquired drumstick;
- (c) wake up and ask your mates if the support band are on yet?

What's the best lie that you've ever heard about Suffering?

"I've not really heard any things said about us, we're beneath most people's attentions.. The only possible thing I can mention is that we have been advertised as doing gigs that no one ever got in touch with us about, I imagine this was just an oversight or an accident on the promoter's part. We've had a lot of hassles just this month with things being advertised wrongly, it's a pain. Nothing malicious or slanderous has ever been said about us really. We're just a boring band with no interesting skeletons in our cupboards. It's a shame as this is a cool question."

Who's the biggest, sexiest member of Suffering? And who's the most socially inept all-round inadequate?

"Well, Dave and Paul are both good looking lads but I think they're both a bit shy, they could still be virgins for all I know. Jo is probably the sexiest, or at least she's the one the most able to get a partner she likes but she's not the biggest. Certainly not in height anyway, she's the shortest although she does have the biggest tits, but then she does lack somewhat in the nob department. I don't know who rates the highest in the nob stakes, we're not that kind of band but I've probably got the smallest as I'm the band's all

round social inadequate and twisted ugly non-entity. Hey, why do you think I got into metal in the first place???"

Complete this sentence in 12 words; "Metallers should buy KFA and listen to Suffering, because....."

"Metallers should buy KFA and listen to Suffering, because the zine is a laugh and the music might be your thing". Hell, at least it rhymes.

Ok, young man, thanks for your considered and incisive answers. You are both a scholar and a gentleman. Any final words for the reader(s) of this zine?

"Hail and Kill, support the scene, buy some copies of this zine and sell it to your mates, the Metal media belongs in the hands of the people. Do your bit to improve the scene, read and answer flyers, go to underground gigs, buy demos especially ours! Blah, blah, blah, Metal makes us strong. See ya!"

To get hold of demos and photos of band-shots in the shower, contact Grey "Tiddler", 141 Montague Road, Leytonstone, London, EW11 3EW. Alternatively, send abuse/praise to Graham.Fraser5@virgin.net

rather go to a trendy shite disco, there are a few around that play shit music but you see all these little spotty faced cretins in their CRADLE OF FILTH t-shirts. A theory has been doing the rounds that because there is so much choice of what to do in the big city, no venue or band can pull as many people as they'd like. Some of these smaller places see far less Metal so the occasional gig has 'em turning out in droves. Maybe we're spoilt here, but god knows I can't figure out what's wrong. I just know that support is sadly lacking. Come down to THE BRANDEAD CLUB to see 3 bands who've travelled miles to play to barely 20 people and then tell me how strong our scene is!"

It's really good that you're helping to bring Irish bands to London audiences (Waylander and Arcane Sun I believe). What sort of reception have they been getting (and, no, I don't mean cups of tea and a piece of cake).

"Well ARCANESUN didn't play but we had the pleasure of welcoming WAYLANDER to our shores for the second time in two years. They've headlined the last two August bank holidays all dayers that we've put together. They went down better last year, I think we had a better crowd then though. They got a few people a-jigging and a -head banging this year but last time around they got a better respons. The crowd were all up at the front and they were all surging about in their best attempts at Irish folk dancing mixed with equal parts mosh and headbang. It wasn't a violent pit but a nice, good-time, sweaty and fun one. Ciaran, the band's singer, fell off the stage 3 times in his drunken revelry, it looked painful but he must have a head full of rocks to laugh off those knocks. We welcome any bands from anywhere but we can't afford to pay out top bundles of dosh, but if a guarantee is needed we'll make one and honour it. We want to get some bigger European bands in too."

What IS heavy metal for you, Grey? Give 5 songs that sum it all up in a nice little package.

"What a hard and open to interpretation question this one is too! Well, for me Metal is the most intense, captivating and invigorating music around. I have so many albums that I really can't think what 5 songs I'd put forward as really encapsulating the whole spirit of the scene. OVERKILL's "In Union We Stand" would be a prime candidate though. Instead let me do this desert island disc style and tell you what five albums that I can think of at the moment that Id like to have if I was to never have any others. Fuck, it's a bloody hard question. Ok, how about: FORBIDDEN "Forbidden Evil", DREAM DEATH "Journey into Mystery", VISCERAL EVISCERATION "Incessant Desire for Palatable Flesh", BATHORY "Blood, Fire, Death", OVERKILL "Taking Over".



THE FROSTIES. SEE PAGE 25 FOR AN INTERESTING REVIEW.



Bal Sagoth are splendid fayre... off the wall pomposity and grandeur, definitely not for the Metal minimalists out there. If you haven't checked out these pagan warriors swathed in elder sorcery, whose swords drip crimson with the spilled blood of a thousand epic battles, you're seriously missing out. Fitted Kitchens caught up with pin-up boy Byron for a chinwag about wenches, woad and weapons.

**FK: Hail, and 'bout ye! How goes it with you?**

Byron: "The sky is wonderfully grey today here in Yorkshire, and the wind has about it the chill which heralds the coming of autumn. My blades are rust-free and my horn is full."

**'Orchestral'. 'Symphonic'. 'Space operatic'. 'Sorcerous'. How is your music best described?**

"All of the above! Our music is a sublime journey into the myriad realms beyond... it is pulsing with sorcery, engorged with symphonic might, and infused with dark fantasy and the crackle of cosmic energy. The art of Bal-Sagoth is a gateway, a glowing portal to the very stars themselves."

*Your music is incredibly visual. Without even reading the stories behind the songs, you can play the album, switch the lights off and all sorts of carry on come into your head. I mean, take your second album for example. The opener made me think of war elephants, of far eastern armies on a march to war, and of slaves rowing to beaten drums on Greek war galleys in Mediterranean battle. Yet the second song seemed almost like something from a sci-fi movie soundtrack, almost in a Star Wars vein, and I saw fighter base scrambling. What do you think of all this?? Am I talking errant*



*shite, or is this the sort of result that you're aiming for?*

"You've hit the nail right on the head, as the saying goes. Yes, our work is incredibly cinematic and filmic; the music and lyrics combine to paint a vivid and enthralling picture of escapist fantasy, cosmic horror and science-fiction. From the beginning, my original concept for Bal-Sagoth was always one of telling stories with the craft, using the songs to convey these dark tales of sidereal splendour, and weaving this narrative thread which entwines perfectly with the music to create a form of perfect artistic synergy. The musical direction of the band is of course based on the prevalent lyrical concept, which is why the music conjures up such images as those you mention. Jonathan now fully understands and embraces the nature of the lyrics, and always writes the music with that fantasy/ science fiction concept in mind. Often I will present a story idea to him and 'commission' him to write music for that particular story, the most obvious example of this being the grand 'Circus Maximus' epic on 'Battle Magic'. The essence of Bal-Sagoth is that of a band driven by its narrative concept and its lyrical premise, so yes, the war-galleys and the starfighter bases are all perfect examples of the sort of things people can expect to find in our work."

*Bal-Sagoth are virtually unique in the current British Metal scene in terms of your 'sound'. I mean, some of your music approaches lunacy when compared to much of the drab, generic drudge on offer. I'd personally rank you alongside SIGH or THE CARDIACS, in terms of the unusual song structures etc. Yet this complexity must be a bummer when it comes to playing live. How do you translate it into the live environment? Does it work? Would you prefer not to gig?*

"Admittedly, it is not always easy to translate this lunacy into the live environment. The very act of playing a song live actually rapes the piece in some way, robbing it of a certain elusive magic which it possesses exclusively on the album. We will first and foremost be a band who place the primary emphasis on recorded work; making albums will always be our first priority, and our undeniable prime direction. Gigs will always be secondary to recording, which is why we do not tend to play live very often; we spend a great deal of the time writing new music, and making it the best that it can possibly be. Even so, we have recently taken steps to enable us to re-create the music in the live arena more accurately than ever before. The recent recruitment of a new drummer and bassist means that we can now play the material closer to the album than ever before. Making it sound very accurate and as faithful to the recorded work as humanly possible. But of course, the true majesty and potency of Bal-Sagoth will remain forever with recorded work... the priority for us will always lie with making new albums... new chapters in the epic saga which it is our destiny to convey."

**What is your ultimate vision for Bal-Sagoth? Have you considered written novels or soundtracks?**

"Ultimately, people will be able to plug our albums directly into their brains via some manner of cerebral neuro-interfaces. Then they will actually be able to enter the world of Bal-Sagoth which exists in the albums. Visiting the places, interacting with the characters, all in their minds. Until this technology is at our disposal, people can expect the symphonic and narrative element of Bal-Sagoth to grow ever more prominent as the band evolves. Eventually, our work will resemble a kind of narrated soundtrack, or a form of orchestral audio novel. Books will be packaged with the CDs, and albums will contain extensive CD-ROM capabilities. Both myself and Jonathan will strive towards such an elusive vision of artistic perfection with each subsequent album."

*Some people see Metal merely as a form of music. Others see it as much more, as an entire way of life. For example, ask some people to define themselves and they'll do*

*so as 'metaller', much the same way as others may define themselves according to work, sexuality, religion etc. How do you view Bal-Sagoth in this context? Is it only one aspect of your beings, or is it the principle means of defining yourselves?*

"Obviously, the whole concept and ideal of Bal-Sagoth is closest to me, as it is my brainchild, and as such it does embody a facet of my character. However, it is but one aspect of what defines me, one avenue of artistic expression and cathartic workout, one of many. In many ways the ideal of Bal-Sagoth is one of 'crusade', or following your own desires and beliefs regardless of what the jaded and sheep-like mainstream think or are doing. We'll never be a terribly popular band, we'll never sell millions of albums, we'll never be the rock press darlings or the 'flavour of the month', but we do what we do because we want to, and it means something to us. And if it also means something to our fans, then that's a bonus."

*I've heard that after a hard day at the office, there's nothing you like to do better when you get home than strip buck naked, cover yerself in woad, and run out to the backyard, screaming at the rain and fighting the clothes on yer line with your favourite sword. I know that I do. Guilty... or not guilty?*

"I do love to render myself skyclad, anoint myself with woad and terrify maidens with my great weapon... and my sword. What man can honestly say that he doesn't enjoy such things?"

**Uh... any chance of witnessing a Bal-Sagoth barbarian metal invasion of these wet and windy shores in the foreseeable future???**

"Who knows? When we do get round to touring again, we certainly would like to voyage across the Irish Sea. We did visit your island once before, but were forced to return due to the dire treachery and subterfuge of the tour promoter, whose base dishonesty and lack of organisational skill was appalling to witness. So yes... another voyage west is long overdue, to bring our Battle Magic to our Celtic brethren."

**Well, thanks for your patience Byron. Long live the loud! Any closing fables?**

"Many thanks for this interview. And a thousand thanks to all our fans in Northern Ireland and Eire. Our new specially designed shirts will be out soon, featuring artwork by famed fantasy artist Martin Hanford. The new Battle Orders catalogue is out too now, containing the finest arms and armour available in these isles. And remember... THE RAVENS ARE ON THE WING!!"

**Bal Sagoth are Byron (vocals), Chris Maudling (lead guitar), Dave**

**Mackintosh (drums), Mark Greenwell (bass) and Johnny Maudling**

**(keyboards).**

**Zines; contact Byron at 27 Main Road,**

**Usherwood, Wharnccliffe Side, Sheffield,**

**South Yorks, England, S30 3DP.**

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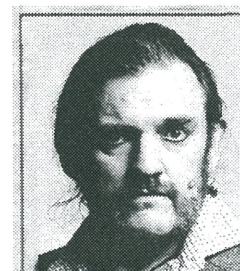
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**DOES HEADBANGING DAMAGE THE BRAIN?**

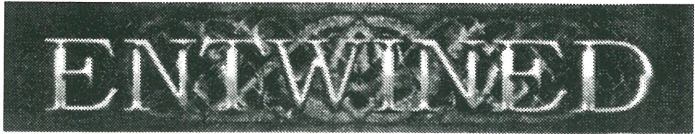
My son is really into heavy rock music and does a lot of headbanging dancing. A friend of his recently had some kind of bleeding into his brain which nearly killed him. Is there any truth at all to the story that headbanging causes brain damage?

Bashing your brain about is not a good idea. The British Medical Association, for instance, continues to oppose boxing. "It is well documented that multiple brain contusions from repeated violent movement of the skull can cause irreparable damage," Dr Sandy Macara, head of the BMA told me.

Brain damage of this nature is not restricted to boxing. Any activity which mimics the effects of repeated punching to the head can also make simultaneous gum-shield chewing and walking a bit difficult.

Dancing is one of the best forms of activity there is. It promotes stamina and to some extent suppleness depending on how often you perform the Lambada.

Headbanging, by definition, involves violent rocking of the head. Unfortunately, unless you are Albert Einstein, your brain is significantly smaller in size than the inside of the skull so it tends to bash into the front and back of the skull rather like a Friday night punter in a dodgem car.



ENTWINED ARE SPAWNY BASTARDS. BARELY OUT OF THEIR TEENS, THEY'VE SPEWED FORTH A RATHER SPIFFING DEBUT ALBUM OF GOTHIC-TINGED, YET FULL-ON METAL. FITTED KITCHENS SPOKE TO FRONTMAN/ GUITARIST STEPHEN JOHN TOVEY ABOUT MULLET, SAXON WET-DREAMS AND THEIR TOUR SUPPORTING MORBID ANGEL.

FK: "I think we could well be looking at the new ambassadors of British Heavy Metal here". So sayeth Greg Whalen in his review of your debut album (Terrorizer, April '98). Not a bad start! Where do you go from here?

Stephen:"To make sure we do it, I guess! Things have gone pretty well so far, but we just have to make sure the base we've got for ourselves is built upon. It's no good making friends, getting a bit of a buzz and so on if you don't do something. It means we've been working our arses off on the new material since before 'Dancing...' came out, and we'll carry on doing so until album #2 comes out. And we have been, we're good boys really. It's meant a few sacrifices, (like living miles away from your bit of skirt- boo hoo) but we're doing everything in our power to make sure that the second album is the biggest, most rocking, groovy, Metal album we can make it. We've removed the bits of our music that we didn't like, all the boring, poncy bits, and we're the first to admit that there are a few on the first album, just immaturities that we don't want to be there in future. It's all part of that dreaded 'growing up' process that bands are always going on about, but it does happen, and it's completely necessary if you don't want to stand still and release the same album twice. I know some of the fans would love that, but we're just playing music we like. Don't worry, it's not that we think 'Dancing...' is shit and we're doing something alien, far from it, but if we can do that as a naive bunch of 20 year olds, imaging what album 2 is going to be like now we know how it works, now we've toured and so on. It's just pure rocking Metal, with keyboards. As Bruce Dickinson once said, if you don't like the idea, fuck off and listen to some other shit."

I know this is a horribly predictable question... but, what are Entwined's musical influences? Are they strictly Metal? 80's/90's?

"It's impossible to narrow influences down. I know loads of bands say it, and it's a cop out answer, but just too much stuff! The way I see it, everything you listen to influences you, either in a 'I wanna do that' kinda way, or in a 'fuck off, that's shit' kinda way. Sorry! If it's any consolation, my favourite bands are Iron Maiden and Metallica, but I'm sure that counts for half of the Western world!"

Having Simon Efemy as producer... wow, that's certainly a coup for a debut album! But is there any danger that you'll somehow now be seen as the 'new Paradise Lost'? In fact, it seems inevitable that any Goth-tinged metal inevitably gets compared to PL these days. Given this, how would you stress Entwined's highly individual approach to people unfamiliar with your music?

"The only way that Paradise Lost are an influence is in that they've shown that a band can come from British obscurity, and go up to a major label and get signed. That's what every band wants, surely. They're also a very professional band- that's something we learnt from the Morbid Angel tour, just how much we were behind everyone else in terms of

professionalism. We did two rehearsals for the tour, they practised for two weeks solid, and because of it, our first few shows suffered. You learn stuff. As for PL, if people say we sound like them because we have keyboards, are British and play Metal, then fuck off back to your narrow minded world. I think it's impossible to narrow down the sound of Entwined to just one or two influences. Efemy was a great help. Without him, 'Dancing...' would have sounded half what it did. He was such a great help, constantly encouraging and pushing us to make the best album we could in the time. And with him on board (touch wood- huh, huh) for the second one, it's just going to be a monster that blows people away. Like I said, we've shifted the dead wood, and it's full steam ahead! It's all about confidence. Strap your nuts to your leg, or they're going to get blown off!"

Er, wait a minute... perhaps you disagree with the above 'goth-tinged' tag? After all, it often conjures up images of crap violins and poor female vocals.

"Yeah, too right! Who says that cos you stick keys on something, it's Gothic? What about Manowar- they've always used them, you know. (Sorry, they're one of my favourites!). We got a bit carried away with what we thought we should say, and be, but you get over it, you realise that being natural is the best way to be. This 'New Wave of British Gothic metal' crap that people (including me) were spouting, well there's only us really, so that's a great 'wave' (not), and even then, well, people won't be able to chuck the 'Gothic' thing anywhere near us. It's just Metal all the way, baby! The biggest, slickest, Metal muthafukka. Fuk yeah! But for people worried that the keyboards will take a back seat, don't worry, they're still going to be there, just cos Mark's gone, well, we've got a new guy now. It's just the guitars and drums are being turned up. Power and melody, that's what it's all about."

My God, your lyrics are so miserable! Unrequited love, loss, yearning and heartache. But we lap it up... Ever feel any compulsive urges to sing about birds, bikes n' booze.... to be the new Saxon, perhaps?!!

"I don't need to sing about it, cos I live it! Well, the shaggin' and drinkin' part anyway! Ha! That's funny, cos we might be supporting Saxon soon, somewhere in London. I don't like the lyrics on the first one too much. They were just too old. I should have re-written them. The new ones are more down-to-earth. A lot less love crap, and more reality. I wanna sing about things that I, and all of us, believe in. That's the whole package- it's just so much more 'us'. It's got to appeal to me first, and then the four other guys, and then you lot, the record buying (and skanking) public. Besides, you don't need a new Saxon- they're still out there and rocking!"

Keyboards feature very prominently in your music. Much debate has revolved around keyboards in metal over the last year or so. Some people saying that's its just a fad, a gimmick. Then you get the accusations of 'false metal' from all those 'fuck, I'm so True metal' wankers. Extreme opinions aside, do you not think that keyboards could actually make your music sound 'dated' within a few years??

"See previous answers. 'Dancing...' maybe, but where we're going, the music is too alive to date. There are parts of 'Dancing...' that drag a bit that have nothing to do with the fact that we use keys. Keys add so much colour, and little touches you can't achieve with just guitars, bass and drums. They can bring certain riffs alive, and add lots of subtle little things. Check out the album on your 'walkman' and listen to it- there are a lot more touches than you think. I think I'm only giving it a bum wrap cos I've heard the new stuff! Self deprecation is all well and good, but not if you make people think your old stuff is shit. 'Dancing...' is a bloody good album, but it's lacking in that we were young, and then all of a sudden we were in the studio, you know. I know it's only a year later, but a year is a long time in the world of rock. Fear Factory were good a year ago."

The thanx list at the end of the album credits reads like a veritable 'Who's Who' of the metal aristocracy of the 80's... there's Mustaine, Hetfield, Motörhead, Danzig, Mercyful Fate, Maiden etc. Give us a taster of your formulative teenage years. Where you the archetypal heavy metal kids, wall-to-wall Kerrang! posters in the bedroom, etc?

"Ha! I was- I even had the barnet that stuck out further width ways than it went down length ways! Yes, I had a denim jacket with patches (I think I had an Iron Maiden 'Aces High' one that was always peeling off, and a really cool Halloween logo!). Those bands are just classic bands, you know? The amount of classic music that has been released by those

bands is just unbelievable. Dickinson and Hetfield were my first two heroes. I remember seeing Metallica at Wembley, I was 15, and just wanting to be Hetfield. That's the influence on Entwined- quality music.

I used to be in about a thousand bad, and I mean BAD bands. I was in bands called Armageddon, Wrath, Reprisal, you know the whole bag! And it was fun. I once wrote a song called 'Titanium Bombshell' about dropping a nuclear bomb from the point of view of the warhead- it had lines like "I'll take no shit, only blood and grit", so I think we can both accept that I've come a long way as a lyricist! And there were no blank spaces on my walls for years, although I used to prefer Raw to Kerrang!, shame that disappeared."

You've mentioned elsewhere that the idea behind your instrumental piece, 'XIII' was create a 90's version of Metallica's 'Orion' or Maiden's 'Transylvania', ie avoiding the common mistake of using instrumental intros/ outros on songs just for the sake of it. Will this become a standard for all future releases?

"I think so. There will be an instrumental on the next album. It just gives us a chance to experiment a bit, do things slightly outside the band way. 'XIII' was never meant to be the last track, mainly for the point in the question, but it just worked so well at the end. That was Efemy's idea- we were adamant it wasn't going to be last for the above reasons, but if something works, it works, and you have to run with it. I love the slide solo, man! Lee had never played slide in his life before, and with a bit of help from Russ (the engineer), he pulled off a complete belter. I just love that track- everything works so well, the Schindler's List sample, the slide solo, the fade out to piano ending. Magic!"

Mark Royce, your keyboardist, left the band in July... what's the story?

"The story? Things didn't work out. So we asked Mark to leave. After a couple of months we asked Si's twin bro Andrew to rehearse with us (he used to be in a band called Ascension). Things really went well, so we asked him to join. You'll get no dirt from me about Mark. It just wouldn't have worked for

another album."

Tell me a particularly juicy story about Entwined.

"Err, I dunno, the whole tour with Morbid Angel was just one great juicy story! Meeting Judas Priest in Poland and Atrocity in Germany, being fed horse in Slovenia, not pulling chicks cos none of them speak English and those that do were generally ugly, not being allowed to shit on the bus, truck stops (a story in themselves), pissing on Austrian campers' tents, throwing plant pots out of dressing room windows, chanting "More beer, we only want more beer" at a promoter in Switzerland- and getting some, playing Metal every night for seven and a half weeks, trashing a Swedish dressing room with Vader, spitting water at loads of crowds, leading a singalong to Manowar's 'Metal Warriors' in Sweden and then being mobbed and dragged into the crowd, getting Death Metal audiences to accept a non-DM band and even getting half of them to clap along!, going down like a sack of shit in Denmark and half of Germany, going down a storm practically everywhere else, drunk TV interviews and drinking beer, beer, more beer, and some beer. In fact nearly everything on tour involved beer. I got fat as well, and it's bugger to lose!"

OK, well thanks a lot for your time, and all the best. Any last words???

"Buy the album, its a pretty damn good debut, but watch out for the new stuff- it's dangerous! Stay Metal my friends!"

Entwined are Stephen (vocals, guitar), Lee (guitar), Simon (bass),

James (drums) and Andrew (keyboards)

Contact Entwined at; PO Box XIII, Stanway, Colchester, CO3 5WB, or

try the website www.styly.demon.co.uk/entwined/html. Full of all

manner of utterly useless facts. Did you know that Lee is the tallest

band member?



Quiz results:

<10: Wussie. What are you doing reading this zine? It's so damn HEAVY that I'm surprised you can even turn the pages! Go away.  
11- 18: God, middle of the road. What a dullard. Go away.  
19>: You are neither a lady nor a gentleman. You consider yourself to be the epitome of cool, a True warrior of the rock apocalypse. In reality, you are a laughable caricature. Fitted Kitchens finds you faintly embarrassing. Go away.



**Ewigkeit are an English band of Bathory-like personnel proportions, and play atmospheric space metal, or something like that. It's damn fine stuff. Fitted Kitchens broke into James' bedroom and threatened to smash his Bontempi organ if he didn't talk to us.**

**Fitted Kitchens wonders just what goes on inside this young man's mind when he was answering several of these questions....**

**'Bout ye, how goes it today?**

"Good! I've just finished recording my second album. I produced and engineered it myself (I always wanted to do this). The music is highly space orientated and futuristic. It still has the winning trade-marks that made 'Battle Furies' the success that it is ie catchy keyboard parts, mid-paced drum beats, ethereal atmospheres, etc, etc. But I decided to take a more futuristic and experimental stance musically and lyrically, because most music nowadays is stagnant and uninventive."

**Ewigkeit is a band of Bathory-esque personnel proportions. I guess it must be something of a privilege to have complete control over your musical vision. On the other hand, it presents an obvious problem; you can only fall out with yourself! Is this lack of scapegoats and other persons on which to vent your spleen not a complete bummer at times?**

"Well, some of the most respected composers in history have been solo artists. Just look at Bach, Beethoven, Mozart, Wagner... Of course, there isn't anyone to drag my music down, which is excellent (in every band I've ever seen, there has always been a lame fuck of a musician who lets it all down). If this album doesn't reach the heights that it has the definite potential to reach, then I suppose it's only my fault. But I'm sure that this won't happen."

**Would you ever consider recruiting musicians for live gigs? Or does that hold absolutely no interest for you? If not, why not?**

"I don't think that I could take EWIGKEIT live, as there are not enough dedicated musicians to complete the line-up. Also, the keyboards have become far too complex for just one performer. I love playing live though, and am itching for the opportunity to get involved in a gigging band."

**Your music is highly individual and idiosyncratic, and in this respect it is similar to, say, fellow British Metallers Bal-Sagoth. What is your ultimate vision of your music? What exactly are you aiming for?**

"Complete astral soundscapes of immense feeling and purity, coupled with the destructive power of a thermo-nuclear catastrophe... (without resorting to using hyper speed blast beats)"

**'Space rock'. 'Atmospheric symphonic metal'. 'Ambient'. So many different descriptions have been spewed forth in zines etc. What is your preferred definition of your music?**

"I suppose that if it's hard to describe your music, it means that it's original and non-comparable, which are both good aspects. The bad aspects are that it is so impossible to convey the feeling of my music into a hard and fast description. But, I'd say that my music is 'orchestral space metal'. Imagine a cross between Hawkwind and Bolt Thrower, with the odd

classical instrument thrown in for dramatic effect!"

**'Battle Furies' is almost a retrospective collection of Ewigkeit's past. Besides a few new songs, there are rerecordings of earlier demo stuff ('Dwellers on the threshold' etc). Do you feel happy with this, or are you more relieved to have gotten it all down on disk and be able now to move on?**

"I think it's a mixture of both. It is a collection of my best material right up to the summer of '97 when it was recorded. I must admit, my favourite tracks from 'Battle Furies' are 'Time Reborn', 'Wonder of the Cosmos' and 'Keshara Arise' and these were the newest tracks. It was because (a) I'd heard the other tracks too many times and (b) my music had improved drastically towards the recording time (as it has continued to do so ever since)"

**The overall theme throughout the lyrics personally seems to be one of attainment of one's own destiny, and of battles towards a new era, a rebirth of pagan power and the overthrow of organised hierarchial religions. You dedicate the album to the memory of the thousands of people murdered and tortured by the church through the ages for 'heresy', witchcraft etc. Do you have an aversion to Christianity in particular, or to all 'establishment' religions equally?**

"Christianity as well as all organised religions are stale and have no place in the 21st century. It's time to flush these floaters down the bog. I think that it's the same with these hippies trying to resurrect a pagan religion, which never existed. What I do think is that civilisation like the Mayans and the Egyptians were in many ways more advanced than we are now, and that by the fate of solar cycles were destroyed and only fragments of their knowledge leaked through time to our ancestors, who for the life of them couldn't conceive such advanced civilisations prior to themselves, and created the fantastical 'dawn of time' wherein these civilisations were the gods. It is not worship of idols that holds the key to unlock ancient knowledge, but seeing what these deities represented in their true form. Take a step back and look at the big picture..."

**Tell us briefly about your influences. Musically, what gives you a huge stiffy? What band would you secretly love to play in?**

"My influences range from Maiden to early 90's Black Metal, but I wouldn't say that I sounded like either form of Metal. Some knob-fuck in a Brazilian mag said, and I quote "Grishnackh should get the royalties for this release", I guess he didn't listen to the bloody CD. Some reviewers do equate parts of my material with band such as 'the vocals of...' and 'the guitars of...', but mostly bands that I've never heard of, so I'd say that very few bands musically influence me. But inspire me? Well, that's different... I'd secretly like to play in **Bad News** from the 'Comic Strip' series, although I did once play in a Black Metal band that was just as pathetic".

**Just a final question... I've interviewed a few people recently who claim that there's no room in metal for 'social' or 'political' lyrics or sentiment. Personally, I think this is shite, and consider it important that metal embraces current, tangible everyday issues. What say you?**

"Although my music is not exactly a part of reality, I do think that people should put what they truly believe into their art, otherwise it gives it no meaning. If you have nothing to say, then just go into a corner and die."

**Thankyou for your time, sir. How would you like to close this interview? Perhaps, make up your own question and answer it? Or shamelessly plug your album?**

"I could say something utterly pretentious and 'Evil'. But I won't. If you like the sound of Ewigkeit, then buy 'Battle Furies' and be left eagerly awaiting the second opus, 'Starscape' which should be out sometime late 1998/ early '99."

**Contact Ewigkeit at 8 Newport Street, Brighton, East Sussex, England, BN2 3HL.**

**Eldethorn Records; 71 High Street East, Wallsend, Tyne and Wear, England, NE28 7RJ.**

**www.argento.demon.co.uk**

## ALBUM/ EP REVIEWS



**Welcome to Fitted Kitchen's album/ EP review section.**

**The stuff contained herein is based on what my wallet has**

**permitted me to buy over the last while. Some people may**

**see this section as 'too**

**positive'. Well, I guess it's**

**bound to be, coz I generally**

**haven't got the cash to throw**

**around on really dodgy**

**purchases! Hopefully this**

**section will increase as I get**

**hold of a few promos**

**(labels... hint, hint!).**

**Anyhows, onto the highly**

**disreputable and subjective**

**scoring system:**

**3/3: buy it today**

**2/3: buy it tomorrow**

**1/3: borrow it instead**

**0/3: take it back to the shop,**

**demand a refund and, when**

**refused, torch the place.**

**OK, baby, let's do it.**

**Reviews by Spandex.**

**AMON AMARTH, 'Once Sent from the Golden Hall', (Metal Blade);**

This Swedish four-piece make a delightfully melodic death metal noise, and have a very welcome ear for a decent toon. Quite straightforward power-deth, but nowhere near as dull and retarded as the likes of Unleashed. Amon Amarth use no keyboards, which is quite unusual nowadays, and thankfully don't fall into the trap of ultra-speed blur. As for the sticky question of how original they sound...well, I wouldn't mark them out as being particularly pioneering, as a million other fuckers are also doing it. The subject matter is based on Nordic sagas of great battles and heroic determination to avenge lost sons etc ie nonsense... but great escapist stuff. 'Any subliminal messages found on this recording are purely coincidental'.... you've been warned, kiddies! (2/3)

**ANTHRAX, 'Volume 8: The Threat is Real' (Ignition);** Looking back, its often hard to see why Anthrax achieved such a high status on the back of their recorded work. The early releases ('Fistful of Metal' through to 'Spreading...') were good speed Metal albums, NOT thrash, but 'Among...' and 'State...' were both dismal affairs, neither of which I have yet been able to listen to from start to finish in one sitting. In fact, 'State' rests at the back of my vinyl pile, and does serve a useful function as a sort of damp absorbing barrier between the wall and the rest of my vibes. 'PoT' (in particular) and 'Sound...' went some way to justifying the Anthrax profile. Not having heard the last album, 'Stomp 442', I can't say if the new one is much different. Hmm. What I can say is that it is really good. In fact, this zine goes to the printers in about an hour's time, and my muse has utterly abandoned me, so I don't have time to describe the music content. Just buy it. Trust me. (2/3)

**APPOLYON SUN, 'God leaves (and dies)', EP, (Mayan Records);** first off, it's nowt like Celtic Frost. Which isn't necessarily a bad thing to this listener. (Oops! While I'm at it, I may as put my other para boot in my mouth). Torn Warrior's new crew play a style which I'm hesitant to describe as 'industrial' (to my mind a hateful, uncharasmatic genre, which was always too passionless for my liking and which seemed to fall on its arse en route from the speakers to my ears), but it does have a lot of electronic baggage. Narrated passages sampled into the songs give them a very effective 'documentary' feel. The best song is easily 'God Leaves', and should be heard. (2/3)

**ARCANE SUN (advance tape);** four songs from Arcane Sun's soon-to-be-released debut album. This is doom with a hefty dollop of death Metal aggression. Anathema comparisons come to mind. Vocals= great. Guitars= great. Bass= great. Drums= great. It's all fucking great! Watch out for Arcane Sun... they could well become the best thing in contemporary Irish Metal. (3/3)

**CANNIBAL CORPSE, 'Gallery of Suicide', (Metal Blade)** urghh urggghh-urgghhhh urrrrrrrrrhhhh uurgh. A great record for clearing parties, and fending off unwelcome relatives. I hear that the security forces have bought the entire CC back catalogue to use as a crowd-dispersal weapon. (2/3)

**COVENANT, 'Nexus Polaris' (Nuclear Blast);** Black Metal supergroup time. Featuring odds n's sods from Cradle of Filth, Mayhem, Dimmu Borgir etc, this album promises much. But what does it actually deliver? Well, progressive Black Metal, drenched in virtuosity and a lavish production. However, it is vastly over-done. To my ears it is simply too polished, and too contrived to be convincing. It grates after the first 2 or 3 songs, and fills me with a furious wrath as I realise I have been taken in by glossy ads and sycophantic reviews. Hardly essential stuff at all. Sorry guys (and gal), a big budget and technical perfection do not necessarily a good album make! Stuff the supergroup... check out the individual bands instead. (1/3)

**CRADLE OF FILTH, 'Cruelty and the Beast', (Music for Nations);** COF are amongst the best metal theatre on offer at the minute. Original (ish), energetic, fun. The ideal pre-night-out band. The talented Twisted Sister of the Black metal scene. What's more, they also make concept albums cool. The best track, me thinks, is 'Cruelty Brought Thee Orchids'. A perfect piece of sonic pleasure, every bit as good as 'Malice through the Looking Glass' from their 'Dusk and Her Embrace' opus. The album itself flows extremely well, in stark contrast to their debut which was very much a collection of separate songs, or the follow up 'Vempire' which to my mind was a rather half-arsed, ragged and slovenly affair. However, there is the danger that it can all become much of a muchness, and songs which flow together can create occasional lapses of attention... (2/3)

**ENTWINED, 'Dancing under Glass', (Earache);** a charismatic debut from a band who've just about left their teens. Bastards. Though produced by Simon Efemy, don't expect Paradise Lost clones. Songs of love, loss and despair, though often surprisingly uplifting in their delivery. Guitarist Lee James is a star. 'A Moment's Sadness' holds some krunchy Bay-area thrash riffs! Other standouts include 'Shed Nightward Beauty', 'Under a killing Moon' and instrumental closer 'XIII'. My only whinge is that the vocals sometimes are a bit too sepulchral at times and don't sit 100% comfortably with the music, but this is the exception rather than the norm. Entwined are interviewed in this zine. (2/3)

**EWIGKEIT, 'Battle Furies', (Eldethorn);** a band of Bathory-like personnel proportions, England's EWIGKEIT has been described variously as space-orientated Metal, symphonic Metal, soundtrack Metal et al. And these are all fair descriptions. The brainchild of one J. Fogarty, this is quite an eccentric offering characterised by speedy drum machines, dominant synth and some FRASHY CHOPPY geetars. The ultimate bedroom band. 'Wonder of the Cosmos' is my personal favourite, which has me locking my door to make sure that I'm not caught airguitaring and headbanging and pointing silly devil signs at the mirror. Some other songs are rather less marvellous, but hey, that's the way Metal happens. (2/3)

**FEAR FACTORY, 'Obsolete' (Roadrunner);** let's start by saying this; 'Demanufacture' was easily one of the best Metal albums of the 90's. No arguments. So what of 'Obsolete', the third 'proper' FF album? It's an album of pretty mixed standards, of highs and definite lows, big painfull haemorrhoids hanging from the arse of the scene. There are, for example, too many weak tracks which prohibit this from getting a better review. All too often, the songs are

unfulfilling and ultimately pointless mish mashes of modern Metal; take an almost obligatory Cavaler-esque approach to harsh choruses, ill-fitting song components and too many 'wholly hat' isms which will age this album very quickly. However, there are three songs which really do go some way to redeeming the album... 'Descent', 'Resurrection' and 'Timelessness'. These represent FF at their most capable. 'Resurrection' and 'Timelessness' are the sorta '98 equivalent of 'Zero Signal' and 'A Therapy for Pain' respectively, ie depth, breadth and presence. On the strength of these 3 alone, the score moves from a guffawing shite 0/3 to a nervously giggling 1/3. **(1/3)**

**GOREFEST, 'Chapter 13', (SPV);** any one else notice that this kicks off with the riff from Michael Jackson's 'Beat It'? A sinister plot to transform us all into crazed pop- junkies? Fortunately not. Ch 13 is a fine album, perhaps best described as 'death n'roll'. Or even 'doom rock'. 'The Liar' is a definite stand out. I'm aware that Gorefest have been somewhat of a target of ridicule amongst the British metal press, but I've never really followed the story. So there. Avoid the media wet blankets and get this. **(2/3)**

**THE HAUNTED, 'The Haunted', (Earache);** ok, yes, the Slayer comparisons are entirely warranted, mostly strikingly because of several leads that sound like 'Seasons...'-era Slayer. And this is exactly why it is so appreciated in this zine. Metal with a huge capital 'M'. Short, to the point songs, and entirely satisfying. Like a smash in the face. Worth it for 'Hate Song' alone. **(2/3)**

**HA LELA, 'Padimus', (Eldethorn);** what the hell is this? Pipes, jews harp, flutes? The answer, my friends, is traditional Lithuanian folk song put through a Metallizer, spewing forth powerful yet delicate songs of quite striking character. In terms of delivery, it is mid-paced, with rich female and male vocals, and great for listening to in the dark with the rain rattling off the panes. As an aside, folk influences are extremely popular at present... Waylander, Falkenbach, and hordes of Scandinavian bands. I only wonder when some wag will set Loyalist marching songs to Metal... imagine it... Ian Paisley samples and thunderous 'No Surrenders'. Now *that* would be scary stuff! **(2/3)**

**IMPALED NAZARENE, 'Rapture', (SPV);** everyone's favourite Finnish masters of understatement and refined tastes proudly present Rapture, an album choc-a-bloc with lyrics to offend at least several members of your family. Titles like 'We are Satan's Generation' and 'Angel Rectums do Bleed' give some idea of the crazed content within. Sort of a black metal version of Nuclear Assault playing punk songs is what I seem to hear. **(2/3)**

**IRON MAIDEN, 'Virtual XI', (EMI);** is a fairly difficult album to review. Think about it, Maiden are an institution. Does this mean that they get reviewed on their own God-like merits, or with an eye firmly on the fact that they ceased to produce relevant music a long time ago?. Is critical analysis akin to blasphemy? Some certainly think so. Let's be frank... this is pretty turgid stuff on offer. Yes, it's listenable, but it's not essential. Yes, it's OK, but that's not good enough. On the positive side, its better than their previous effort, which I still haven't been able to listen to from start to finish. There is

one undoubted highlight...'The Clansman'. This is what Maiden really should be about.... epic, exhilarating, enjoyable. If it's released as a single, buy it instead of the album... Spend the difference on something nice. **(0/3)**

**MOONSPELL, 'Sin/ Pecado', (Century Media);** I bought this on the strength of good reviews and having been impressed by their 'Erotic Alchemy' song on a sampler a while back. Now, Portugal's premier metal act have been lauded from many quarters. But this is really dull. Dulldulldulldulldull. Moonspell are deluding themselves that they are playing dark, reflective, goth-tinged metal, music to search one's soul to. Personally, I'd rate my Pet Shop Boys albums as far more effective at doing this. The vocals really annoy me and make me want to break the record, but the musical tedium paralyses my limbs. HELP! The heavy metal equivalent of elevator music. Recommended only for insomniacs. In fact, write in and you can have my copy. **(A very dreadful 0/3)**

**MORBID ANGEL, 'Formulas Fatal to the Flesh', (Earache);** It will undoubtedly send many of you readers into paroxysms of self-righteous fury when I confess that this is the first Morbid Angel album I have ever heard. 'Who the hell is this guy to be writing a zine? Burn the Pretender!' you'll cry. This album is an eye opener. The best song is easily 'Invocation of the Continual Ones' (apparently a reworking of an early MA song), which has a truly marvellous discordant guitar intro, and which is only marred by what sounds like a hand-bell being rung half-way through. Perhaps it was Trey's mum calling him in for his tea? 'Ascent through the Spheres' is an electronic delight. Can't say any more now, I've to rush out and buy the back-catalogue... **(2/3)**

**MOTÖRHEAD, 'Snake Bite Love', (SPV);** Christ, as bad a title as 'Rock and Roll', but what of the songs? Usual story... the good, the bad and the ugly. There are several quality songs here, such as 'Dead and Gone' and (in particular) 'Night Side'. Despite the various shit tracks, I'd recommend this album. As I would many of their recent releases. I'm straying a bit here, but I have to say that I can't stand the received musical press wisdom that 'Overkill', 'Ace of spades' and 'No Sleep..' represent the holy trinity of Motörhead records. Shite... check out '1916', 'Sacrifice', 'Overnight Sensation', and especially 'Bastards' (Death and Glory is one of the best songs ever), all made in the 90's, and every bit as good. Ok, rant over. Next... **(2/3)**

**MY DYING BRIDE, '34.788%', (Peaceville);** Compared to their previous releases, this is big trousered Metal from MDB. The most surprising change is the complete absence of violins; it is a bit of a shock. It has to be said that previous albums were a bit too 'samey', and you definitely had to be in the right frame of mind to listen to them... also, the vocals were off too monotonal due to being over-drawn out and laboured, which made for some fairly bland moments. But is the 'new sound' a change for the better or worse? There's bound to be a lot of controversy on this one. Whereas MDB had a definite niche before, they now have broader reference points. 'Apocalypse Woman', for example, has an intro which is pure New Model Army, and 'Heroin Chic' has an almost 'Garbage' feel to it, albeit much much darker. I personally feel that it is an improvement in that it is a more 'accessible', more diverse, and let's face it, interesting, noise than before. Almost as if they have thrown aside the sackcloth of yore, and donned a rather flash electronic overcoat... but it's the same animal underneath. **(2/3)**

FKOTLD 24

**NIL, 'Escape Velocity' EP, (3-3 Records);** Anyone who heard their 'Annihilation' demo can attest that this band can put together a quality song or two. Unlike the first demo, a dark and menacing affair, which nodded to Godflesh on the closing track, this EP is definitely a spikier and more immediate beastie. The highlight is 'Sunlight and gases', which has an underlying hypnotic bass grove that Killing Joke could have written, and first song 'Lock On' kicks in like a latter-day Voivod effort. Though the band themselves weren't too happy with the end sound, it's definitely worth getting hold of. **(2/3)**

**PRIMORDIAL, 'Journeys End', (Misanthropy);** Ireland's Primordial are a band that are damn difficult to describe. Not that 'pigeonholing' is a good thing for a reviewer to be doing, but it does help to convey a sense of where they are coming from if you can use better-known acts as reference points. Primordial have a very distinctive sound in terms of both rhythm guitar sound (like an amplified acoustic), and vocal delivery (which moves between whispers, speech and impassioned song). It is neither primarily Black, nor Pagan nor Celtic Metal. 'Autumn's Ablaze' is a good case in point, an emotional song with a very poetic character, which is almost completely ruined when it returns to a more Metallic approach. The album does demand several listens before you can get you head around it, but I would strongly recommend you check it out. **(2/3)**

**RAISM, 'Aesthetic Terrorism', (Osmose);** Norwegian Black Metal with large helpings of techno. A sorta side project featuring Impaled Nazarene's Mikka Luttinen, some bloke from Necromentia (who they?), and another from Septic Flesh. The gabber mixes are really awful, and should be avoided at all cost. Just programme yer CD player for alternate tracks, and you'll get by ok. **(1/3)**

**SCALD, 'Born with Teeth' (1998):** bit of a story to this! Originally recorded as a demo, it turned out so well that it landed them a deal with Norway's 'Head Not Found' label. This album (I've got the CD demo) is being remastered to give an extra bit of umphh and repackaged for release later this year. The songs are what I'd describe as technical death/grind, but what vocalist Pete would prefer to describe as 'weirdextremetallicoffbeatheadmelt' (see the Scald interview elsewhere in this zine). Definite nods towards Carcass, with well considered (and quite complex) structures. Scald are currently writing new material for album #2, due out in 1999. **(2/3)**

**SLAYER, 'Diabolus in Musica', (American);** This is the business. Fitted Kitchens may be unashamed Slayer fans, but that hasn't clouded our judgement. Slayer have been a bit of an unknown quantity of late, so I was a bit cautious of the positive reviews I'd seen. Now song one, traditionally the scruff-of-the-neck-grabber n' shaker, sounds like I've put in a Machine Head CD by mistake. Horror! But then it suddenly becomes Slayer... an incestuous coupling between War Ensemble and Hallowed Point. When Slayer can confound all doubts so effortlessly and produce songs of such power, it is cause for reflection; does their ability relegate all contemporary acts to the status of mere contenders...as only 'stop-gaps' until the likes of Slayer casually cast us another morsel? One can only wonder... Of course, there are a

couple of duds...'Scrum' is a song about rugby... and Fitted Kitchens would ask 'why?'. But this is unimportant. Slayer have produced an album which sees them move forward.. Using more varied vocal and bass styles than before, this is really Tom Araya's baby. Ever wish you could go back in time and re-buy those favourite albums for the first time? The 'Ride the Lightnings' and the 'Peace Sells'? Well, buy this now. It'll reaffirm your original joy for metal. It's that good... **(3/3)**

**SWEET SAVAGE, 'Rune', (Neat);** Latest album from the Northern Irish band best known for having Metallica cover their 'Killing Time' b-side, and for losing Viv Campbell to Dio... then Whitesnake... then Def Leppard. Don't expect death grunts, Black Metal yelps, Adidas endorsements or tribal drumming. But equally, don't assume tired old rock. Quite the opposite; Sweet Savage avoid nostalgia-trip hell by having a powerful production, musical dexterity, (and horror!) several good songs. Plenty of sound effects, speedy riffs and Heavy Metal. Play loud for best results. **(2/3)**

**SWORDMASTER, 'Death Raider', (Osmose);** is a clear case of the ridiculous excesses to be found in today's' metal. It's frisky and frolicsome, and tongue in cheek retro is fine by me.... after all, metal has always been happy to look over its shoulder and acknowledge its past, no matter how unpalatable and grotesque it may seem. There's a bounty of influences here... from the riffs on Necronaut Psychonaut which really remind me of Exodus' 'Toxic waltz', to the Repulsion-esque madness of 'Iron Corpse'. Yum. **(2/3)**

**W.A.S.P, 'Double Live Assassins', (Snapper);** recorded live on the '97 'Kill Fuck Die' tour, this double CD is (obviously been heavily overdubbed in the studio) a big, dumb collection of big, dumb songs. And is great fun. Check out 'I wanna be Somebody' and 'L.O.V.E Machine'. To all the miserable trend bastards out there, buy this and listen to it in the privacy of your bedroom and enjoy yourself. Yer mates need never know. **(2/3)**

**WAYLANDER, 'Reawakening of Pride once lost', (Century Media);** Waylander's debut album has had a slating from many quarters. Some have uttered the words 'contrived' and 'forced'. Others have used the words 'bollox' and 'shite'. Whatever. Don't listen to the nay-sayers. Whilst it may be true that one or two songs may have sounded better on demo (for example, 'A Hero's Lament' comes across as a bit muddy), what you get here is a fine slab of METAL. If 'Born to the Fight', with its folkly jiggery-pokery and HUGE riff doesn't get your feet going, you've either been nailed to the floor... or are a Metal Hammer reviewer. **(2/3)**

**VARIOUS ARTISTS, 'No Holy Additives' Vol 2 (Godreah/Eldethorn);** a diverse sampler covering most of the subgenres of the extreme Metal field, from ambient space metal through melodic death to Lithuanian folk metal!. Unlike last year's Vol 1, this is a much more consistent compilation, with several very impressive offerings. Strongly recommended, as this contains a good mix of signed and unsigned acts. Is THE NEXT BIG THING on this? **(3/3)**

## FROM THE VAULTS

The regular column where we burst yer bubble and spill the truth about today's 'Gods'. This issue: Keltic Farce's 'Into the Pandemonium', as reviewed in Metal Forces when it was released... n.b. marks are out of 100!

### CELTIC FROST Into The Pandemonium (Noise International)



Avant-Garde Metal? 'Avant-a-clue Metal more like! Yes, the Doe v. Warrior confrontation is about to open again as I put the knife into the FROSTies latest piece of shit.

Even though I've never really seen eye to eye with Tom G. Warrior I must admit I used to admire the guy for his honesty and commitment, and if you remember we even put them on the cover of MF14 together with a lengthy article that gave Tom the chance to answer all the criticism's that I'd written about FROST and the infamous HELLHAMMER.

Afterwards Tom actually thanked me for the "honesty" I had shown in the article and hoped that "there could now be a more understanding relationship between CELTIC FROST and METAL FORCES". But those, of course, were the days when the mainstream metal mags didn't give a shit about FROST, or for that matter the band's record company Noise Records, and mags like MF and the underground fanzines were Tom's only channel of exposure for the band.

Then of course came the big "thrash" boom and the bigger mags were eager to get some of the action to boost their dwindling sales. Tom Warrior was only too eager to oblige, and immediately started throwing abuse and even death threats at yours truly. So as you can imagine some of that respect I had for Tom was lost, and vanished completely after I had met the guy, at the band's gig at the Hammersmith Palais, and found out just what a conceited little weasle he really was!

Well it would be completely wrong from a music journalist's point of view to let personal differences come into it when reviewing a band's music, after all, at the end of the day, it's the music that counts. Right? But with this release I honestly think that Tom has cheated his fans and I'm sure he knows it.

If there was ever a case for MANOWAR's "Death To False Metal" slogan to be slapped on a piece of vinyl, then this is it. What we have here is a mish-mash of uneventful drivel that at times would be better suited to a pop or disco release. In fact I'm totally amazed at the rave reviews and maximum ratings that this album has already received. Or maybe this just reflects these particular "metal" journalist's real tastes in music? Mind you some people will do anything for a free trip or two!

Songs like the pop music of "Mexican Radio" (a WALL OF VODOO cover), the Paul Hardcastle "Nineteen" rip-off "One In Their Pride" and the David Bowie sounding "I Won't Dance" have absolutely nothing to do with metal, and only "Babylon Fell" and "Inner Sanctum" retain that distinctive CELTIC FROST sound from past offerings.

Obviously people will say that I'm just biased towards FROST, but I really think that, together with the BEASTIE BOYS "Licence To Ill", this album is the most talentless hyped garbage that the metal scene has ever had the misfortune to be associated with. And I would genuinely be interested in hearing readers views on this album. Don't get me wrong, I'm all for band's being experimental. But maybe it's about time this particular experiment went into self-destruct.

BERNARD DOE

FOOTNOTE: No doubt this review will spark another verbal attack from the glossy lips of Mr. Thomas Gabriel Fischer, aka Warrior, and being METAL FORCES we'll give him a chance to put his views in these very pages. That's of course if Tom can lower his self to speak to MF and its readers?

## SOME DRIVEL FROM SPANDEX...

When reading a zine, it's interesting to know how the writers minds work. On what basis do they base their opinions as to whether or not music is 'good'. Well, Joe Solo Lecat is a sound engineer and has played in bands. and Mo Tormentor has played in several punk and Metal bands in Germany, and is a trained classical violinist.

In contrast, myself and Mr Nightmare are utterly bereft of any musical talent. Neither of us can play an instrument. Neither can tell an E from a B# . I contend that we are surely blessed. For us, the issue of music is simply one of whether we like it or not. If it *sounds* good and gets us shaking our stuff, then that's all that matters. If music is played with conviction, vigour and , well, what's the problem? To our ears, Lars Ulrich is an adequate drummer, Tom Araya a perfectly OK bassist, and John Connolly isn't(or should I say, wasn't. Nuclear Assault RIP) too-bad a vocalist. We can imagine nothing more depressing than analysing music on its technical merit and allowing to mar an otherwise fine piece. To us, that simply detracts from the *joy* of listening to music.

It has to be said that Mr 'He who....' is a strange fish. He'll deny it though. For him, buying all the latest releases is of more importance than actually listening to them. He gets his opinions ready made from all manner of publication, and always has to try to impress others with his pain-stakingly memorised metal minutae. He's the sort of person who cries 'sell out' when a band releases something on CD format. He avidly collects underground Lithuanian black metal zines, but doesn't quite know why. He blasts Terrorizer for featuring bands that he feels to be his own personal finds. He transcends the very, very thin line between metal fan and anally retentive fuck-up.

Don't get me wrong. There's absolutely nothing wrong with being a metal trivia master, and being able to list, in chronological order, all of Iron Maiden's b-sides from the past 18 years, or knowing which 5 songs appeared on Anthrax's first demo. In fact, that's great. Where is does start to get creepy is when people miss the point. When they see knowledge as a means of humiliating and excluding others. When they see metal as a game of one-up manship. When they start to question the *right* of other *lesser* people to listen to *their* music.. There's obviously something seriously amiss here. Fitted Kitchens genuinely believes that such people are fighting a losing battle against some form of mental illness.

Mr 'He Who...' is so superficial that he didn't even contribute anything to this zine. In fact, we just made him up to prove a point. If anyone like him is reading this piece, please... get a life.

# SETTING UP A DISTRO

Ever wanted to set up a distro? Ever wondered how to start? Or where it all went wrong?

Fitted Kitchens chewed the fat with Alex 'Gordon Gecko' Kurtagic, the man behind the well-known Supernal Music distro, to try and prise some trade secrets out of him.

Readers can also note that Alex runs a label and records with his band 'Benighted Leams'. Where the fuck does he get the time???

Hi Alex, tell us briefly about Supernal; the 'hows', 'whys' and 'whens' of it all. Why did you deliberately specialise in the more obscure and extreme end of the market?

"Supernal Music was originally conceived as a platform from which I could launch and obtain distribution for my own albums. This took place in April 1996, at a time when, fed up of always ending up waiting for entire geological eras every time I ordered CDs by post, I finally recognised the need for an extreme Metal mail order company able to offer a fast, efficient and reliable service to customers in the British isles. To get started I used money I had saved up, and my reason for specialising in extreme Metal was the most obvious one: I like it as a form of music and understand it as a market."

Running a distro is clearly a serious personal commitment. In order to get an anyway decent reputation, which is more important: enthusiasm or professionalism?

"The fact that it involves non-mainstream music and it is acceptable to wear long hair doesn't mean anything in the end: you have to think and act like a suit, or otherwise you will not last."

I guess that you can run a distro on many different levels, from demo trading to full scale label mail order. Does it get much more difficult as you develop your business into a large scale concern? What sort of additional obstacles do you face?

"The fact that there is an ever-increasing number of variables to control and therefore an ever-increasing need for ever-more complex and automated systems to do so. In the end, what starts out feeling like a hobby ends up feeling (and actually being) a regular office job, with accounts, invoices, computer systems, files, tax records, business correspondence, legal correspondence etc."

Are there ever any times when it all becomes so stressful that the last thing you want to do after dealing with Metal all day is to go home and listen to the bloody stuff? Hope do you cope?

"Actually, other than the times when deliveries are not being dispatched on time or there are major releases for which people have placed orders in advance, running a mail order business is not that stressful if you are disciplined and organised. The problem is that it tends to get tedious and ends up dulling one's enthusiasm for the music: after all, one has to listen to every promo and every cd that comes in, and in times such as now when the market is saturated with too many releases which sound too much the same, one's tolerance becomes ever lower. The way I cope is pretty much the way most people in my business copes: I listen to a cd for ten to thirty seconds; if I like it, it stays, if I don't or it sounds too familiar, I flick through several tracks, make a note of the style, and take it out. Sometimes I am fed up with everything and work in silence. Other days I have an insatiable thirst for Metal and play one CD after another. I never lose my enthusiasm, however, because I regard the distribution as simply the practical side of the operation and I thus have a degree of 'professional detachment' towards it; for me the real excitement comes

from my band and from my record labels."

Tell us about some of your worst headaches: unreliable suppliers, missing post, impatient punters, etc.

"Most of the problems come from delayed releases or slow deliveries. In this business, most labels find it impossible to abide by release dates, since there are always complications along the way causing delays. It being important to have the releases in the catalogue on the month they are supplied to be released, often titles are listed which do not then become available until several weeks, if not months, later, thus causing people who order early to end up waiting and thinking that the mail order company is just being slow or their order got lost in the post. Delays are particularly bad with major releases, and almost invariably in these cases I end up having to send notes of explanation (to maintain good relations with the customers) once the order arrives and the stock is dispatched.

I am never impatient with customers, because I used to order from mail order companies myself and understand how important it is to get information about releases and be able to reach the supplier if an order doesn't come through."

Alex's top tips on setting up a running a successful distro...

The best form of advertising is to bomb the offices of all competing mail

order companies, bribe their suppliers so that they increase their

wholesale prices to unreasonable levels (only for them), and hire thugs

with baseball bats and chains to intimidate the courier company drivers

that deliver them so that all their deliveries "get lost" or arrive very late,

faulty, or broken.

You're in an ideal position to follow trends and tastes in Metal over the years. What observation have you made with regards to changing tastes and genres? Do you agree that change is driven by the large Metal media... or vice-versa?

"The large Metal media simply reflect the aspirations, tastes and prejudices of the journalists responsible for the pretentious drivell they feed whoever will listen to them month after month; rather than a catalyst for change, it is a vehicle for these microbes to desperately achieve some recognition through their being able to say that 'they discovered it' or 'saw it first'. For the most part, they are ill-informed and are always slow to pick up on the new real trends, given that they are to busy trying to artificially create their own- usually without much success, since fans like what they like. I personally don't pay any attention to reviews in magazines, other than for strictly commercial purposes, since they always follow the same pattern: anything that is truly thoughtful and original gets ridiculed, while top scores are reserved for albums which are largely unoriginal but which boast slick execution and packaging; usually the most hyped releases are the least interesting ones musically."

What sort of data info system do you recommend to keep track of all the distro carry on (mailing lists, remembering to forward out-of-stock items when they become available etc...)?

"Walnuts, consumed on a daily basis, will significantly improve your memory, therefore enabling you to keep track of the inventory, the orders, and customers' names and addresses."

Alex's top tips on setting up a running a successful distro...

Think and act like a suit and pretend to be a Metalhead for appearance's

sake. Have a calculator always handy, and don't believe in underground

ethics.

What newspaper do you read?

"The Financial Times, of course! Apart from being the only daily that I can take seriously, it helps me to keep an eye on global economic trends, including those affecting the music industry, about which it has very good articles on a regular basis. CDs are a discretionary buy, so it is best to be prepared and have recessionary strategies ready for implementation when they are needed. I usually read the main news section and check on the currency market and the stock exchanges around the world while doing my aerobic training on the bicycle at the gym."

Is it true that you went to a Hecate Enthroned gig wearing brogues?

"Yes. I also wore brogues when I went to the first edition of Vampiria."

Don't you think brogues fall outside the dress code expected at Black Metal venues?

"Sure, but I don't care. Besides, it takes courage to wear brogues at Black Metal venues, so in doing so I am being more extreme and more radical than the most extreme Black Metalter. He/she would not dream of showing up like that."

This would suggest that you seek attention...

"I actually don't. I always prefer to blend into the crowd; be non-descript."

Why am I asking this shite? It has nothing to do with distribution, Alex!

"Because it is always interesting to know the person behind success stories; you learn more from studying the character of the person than the details of his/her business, which would be useless to replicate since times and circumstances are ever-changing."

Thanks for your time, sir. You may finish the interview which ever

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way you wish...

"I do not wish to finish the interview; I think your entire magazine should be dedicated to discussing my life and work."

So there you go. Hopefully, some demystification has occurred, and you all will be setting up your own distros. It has appealed to me on occassion... but its enough to do to get this zine finished! To those willing to take that step... good luck!



## HURRAH! It's ZINE SCENE

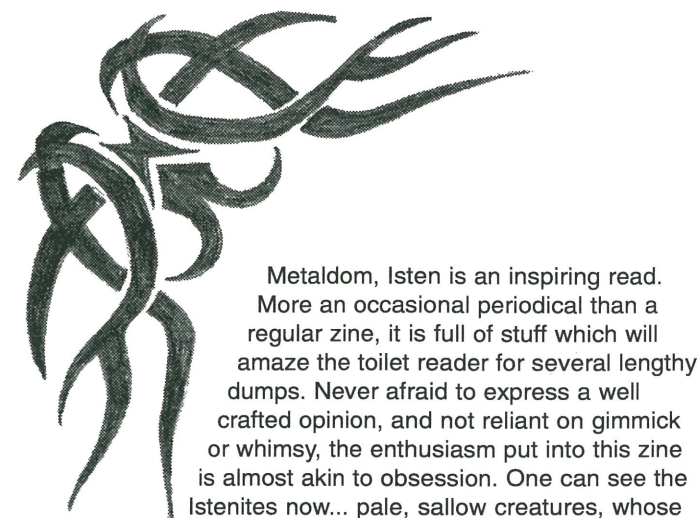
**Beyond the Light #1 (b&w, A4, 68pgs);** One of the very very few Metal zines produced in Ireland (come to think of it, the only others I'm aware of are the one you are currently holding, and Alan Averill's 'Bond of Blood'). This zine focuses almost completely on Black Metal, with the interviews covering acts including Geasa, Cradle of Filth, December Moon, Bethlehem. etc. There's quite a lot of interesting material in here, worth checking out. However, Jer would do well to spell check his zine before printing! I know that Jer is currently putting together issue 2, but am not quite sure when it is due out... contact him for more details at Collage Road, Fermoy, County Cork, Republic of Ireland.

**Kentucky Fried Afterbirth #4 (b&w, A4, 40pgs);** 1 of many projects run by Grey (his band 'Suffering' are interviewed elsewhere in this zine you are reading), this underground zine features loads of extreme bands, many of whom have played in the Braindead Club which he co-organises. The interviews are pretty brief, but still worth checking out. Comprehensive reviews section, and a coupla weird bedtime stories for Metal insomniacs. £2 from Grey, 141 Montague Rd, Leytonstone, London, England E11 3EW.

**Godreah, issue #8 (glossy b&w, A4, 44pgs);** a sort of black/deth/ doom comic-type affair, which takes great pains to disguise its informative content as frivolous nonsense. Crin takes great delight in confusing his interviewees, and displays an enormous appetite for bestial sodomy. Issue #8 includes Hawkwind, Bal Sagoth, Nile, Anathema and Benighted Leams. Costs £2 from Crin, Godreah, 33 Lilac Road, Hoddesdon, Herts, England, EN11 0PG. Cheques payable to C. Lysaght.

**Drunk and Disorderly #7 (b&w, A4, 52 pgs);** half of this zine is given over to one of the most comprehensive review sections I've seen. Interviews with Entombed, The Blood Divine (now since split) and Rotting Christ. And a Bohemian scene report. Send £2 to Robert, 41 Gerard Road, Harrow, England, HA1 2NE.

**Isten (b&w, glossy A4, 60pgs);** something of a legend in



only contact with the outside world is through their letterbox. Fine stuff. Contact; Mikko Mattila, Peltolamminkatu 6 A 17, 33840 Tampere, Finland. Email mmattila@cs.tpu.fi. Costs £4.

**Direct Action Against Apathy #4 (b&w, A5, 56pgs);** just to get people to remember that there is more to life than consuming Metal, DAAA is on hand to remind readers that zines aren't just here for the nicer things in life. DAAA is an excellent read, and covers issues of environmentalism, civil rights, mass actions, events, festivals and general DIY bits and pieces from across the island of Ireland and further afield. It makes clear connections between our lifestyles in Ireland, our habits as consumers and passive pawns of big business, and shows exactly how this leads to the fucked up situation we are all in today. It may sound holier-than-thou, but is entirely practical, and avoids the self-serving whingeing shite and dead-end conservative outlooks that pervade the DIY/punk zine scene in Ireland. Contact; Darren/ Tina at Green Action, c/o Students Union, Queen's University of Belfast, University Rd, Belfast, BT7.

## NOTICE BORED

This is the bit of the zine where all you dethriders from hell can let others know about stuff and things. Cos this is the first issue, there's fuk all in it yet. Perhaps it will be just populated by letters of violent criticism? Fitted doohickies don't take responsibility for anyone being ripped off or conned. If that happens, tough. Just give us a shout and we'll print the bastard's name.

There's a mystery prize for the first three people to actually write to us.

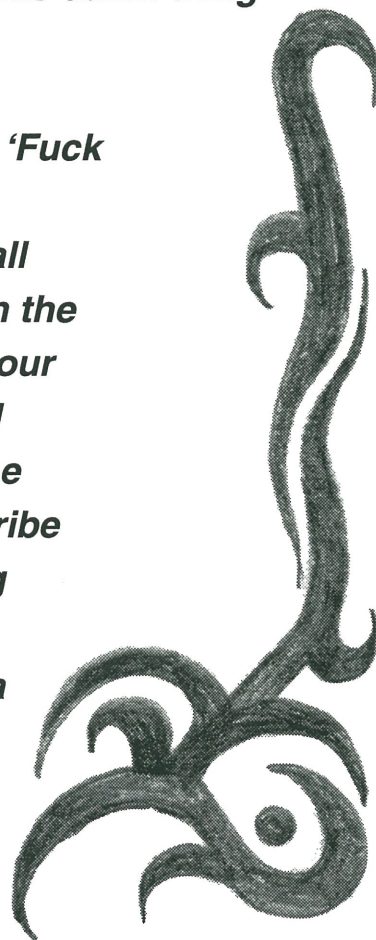
In case anyone doesn't know it already, RTE 2FM do a dead good metal show, broadcast each sabbath between 8 and 10 pm. It's the best show I've heard, playing everything from AC/DC to Anathema. All types of metal are covered, and they do good coverage of new Irish (north and south) bands and demos and gigs. You can find 2FM at 97.0 FM, but the reception can be a bit dodgy in places (eg Belfast cos of the well crap 'Belfast City Beat' on 96.7FM). Anyhows, get hold of a decent digital tuner or try your best with a coathanger. Happy tuning.

**Fitted Kitchens would like to say a big, booming 'Hail!' to the following people and bands;**

**Davey and Sweet Savage; Ciaran and Waylander; Pete and Paul and Scald; Alan and Primordial; Grey and 'Kentucky Fried Afterbirth' zine/ Suffering/ Braindead Club; Byron and Bal-Sagoth; Steven and Entwined; James and his Ewigkeit one-man-band; Alex K and Supernal Music; Jer and 'Beyond the Light' zine; Crin and 'Godreah' zine; Darken and Malign and his boss Tina ('Direct Action Against Apathy' zine); and to you, the Metalheads, for buying this zine and supporting METAL! We love you all!**

**Oh yeah, and to ourselves as well, for actually getting this damn thing done.**

**And a big hearty 'Fuck you' to; Yer Ma; spides; all those engaged in the rape and ruin of our planet. And to all those idiots in the scene who subscribe to that right-wing and racial-purity nonsense... get a life.**



## LIVE SONIC ATTACKS

In the barren wasteland that is Ireland, not too many Metal gigs happen. It's a tad frustrating. Any glance at tour dates in any Metal magazine shows that the great majority of tours routinely miss out Ireland. And it is actually getting worse. Sitting comfortably? Good. I'll tell you a story...

Once upon a time, when we were all small puppies, bands used to come to Ireland in they're thousands. They would play for days on end.

Ok, I'm exaggerating, but to make a point. I can remember going to several 'big' gigs in Belfast in the early 90's... **Megadeth/ Pantera, Iron Maiden, Sepultura, Slayer/ Machine Head, Carcass.** The last couple of years have just seen **Entombed/ Neurosis** and **Paradise Lost.** Dublin is considerably better (having 'recently' had **AC/DC, Testament, Cradle of Filth, Impaled Nazarene, Cannibal Corpse** and **Metallica**). This doesn't mean that people here aren't interested in Metal any more... far from it. Witness the crowd frenzy which graces any decent gig over here. Small surprise that bands often list Irish dates as amongst the best in their tours. In stark contrast, I've been to a couple of major gigs in London in the last 2 years... Deicide, and Motörhead back in '97. What was the crowd like? Half dead and asleep... spoilt bloated bastards, too 'cool' and overfed to be excited. Rant rant rant...

Rather, the simple evil fact is MONEY. Yup, its often simple too expensive to come here for just 1 or 2 dates. Most bands find that touring eats money like a Biafran in a food tent, and come home in debt. They are then shafted by their record companies who recoup the losses by taking the bands' royalties monies from record sales to make up the loses etc. It's a long way to the top if you wanna rock n'roll.

Yet, this can have its upside. It should, in theory, encourage greater interest in the local Metal scene, and afford greater exposure, and support for, local acts. Basically, what I'm saying is that if there is a gig locally... get off your arse and go to it. Get out and see what's already around. Genuine, home-grown produce, extremely nutritious. Check out decent independent record shops to find out about local acts, demos etc (Soundcellar in Dublin is great for this), venues etc... and, of course, **FITTED KITCHENS OF THE LIVING DAMNED** zine!!!

ps, if anyone's got a few thousand quid and a time machine handy out there, how about putting on this billing... Angel Witch ('80) to open, then Maiden ('81), Forbidden ('88), Nuclear Assault ('89), Megadeth ('86), Metallica ('84), and Motorhead (any time is fine).

**Druisful na Casca'-> 'A night of Irish Heavy Metal'. ARCANE SUN/ GEASA/ WAYLANDER/ PRIMORDIAL. (Templebar Music Centre, Dublin, 13/4/98)**

Well, my denim was definitely a dress *faux-pas* this evening! Leather and black were *de rigueur* this evening.... and at £2.80 a pint, it was a damn dry one as well. The girl who smuggled in the karry out had the right idea. First up were **ARCANE SUN**, who were ambushed by a poor mix which eventually kaused one of the guitarists to get A BIT UPSET. I guess that happens to any band that plays first. Things soon improved and AS blasted through a short set of maybe 5 or 6 songs. A nice cocktail of fast and slow. Next up were **GEASA.** I'd heard their 'Starside' demo which

reminded me loads of Emperor but with really striking keltic drumming and stuff, and wasn't disappointed with the blood-drenched platter they served up. Geasa really OOZE klass and konfidence. Special mention must go to one of their guitarists who won 'most ridiculous band member of the nite' award, with his face paint, and way metal arm bands (definitely not the type you wear to the swimming baths). Like something from a 'Headbangers Against Disco' photo-shoot. And is the vocalist Ireland's very own sawn off Dani Filth?.

Tin whistles and folky jiggery-pokery. Yup, it must be **WAYLANDER.** This Armagh 5 piece soon had at a mosh pit of metallers going bikkies, full-on buck-lepin an a ya-hoin'! Thin Lizzy meets Skyclad and kicks its fuk in. Also up for grabs was an evisceration of 'King of the fairies', made famous by the Horslips. Quality stuff.

"This is the first time in two and a half years we've played Dublin. ARE YOU READY TO GO TO WAR?". Thence, the duty fell to **PRIMORDIAL** to wind up the evenings entertainment. Another prize was won here, this time by the vocalist for his mastery of pulling metal shapes amidst kloods of dry ice and flanked by a brace of kandelabra. Primordial put in a really good set, and brought much DARK JOY to their kongregation, but perhaps didn't seem as unique as either the previous two bands. Maybe it was just past my bedtime.... but jolly good stuff all the same. (Spandex)

**Einhjer/ OLD MANS CHILD/ CRADLE OF FILTH (Templebar Music Centre, 27/5/98)**

Arriving halfway into Einhjer -yes I know I've spelt it incorrectly- (I'd lingered too long in the bar, feasting on the sights to be seen amongst the gig goers) we experienced an animated flame-haired and bearded frontman screeching and guldering and clawing at the air, while the band pumped out noisy barbarian Metal. Quality stuff.

**Old Man's Child**, a shit name it must be said, took a while to get me interested, but eventually succeeded by playing a decent song. If someone hadn't nailed their feet to the floor, they could have moved a bit and made the set more interesting. However, the fact that several wankers were seig-heiling and giving the band Nazi salutes seriously dulls my enthusiasm. **Cradle** teased us with an interminably long wait and shit loads of dry ice. Then, lights down, 'Omen' intro, and in they come, Dani arriving last. "Greetings Dublin, we are the scum collectively referred to as **CRADLE OF FILTH**... and this is **DUSK AND HER EMBRACE.** Bollox to the ban on crowd surfing" he squealed. It's difficult to be objective when you've looked forward to a gig for months, so I'll just say it was brilliant. Asides from our Dani who can screech, scream, growl and dirge all in a few seconds (a feat which would be truly ridiculous anywhere else than here), a most impressive figure was drummer Nicholas Bastard, who must run his kit off a well-hidden electric generator to make such a sustained noise! The songs, well, highlights included 'Malice...', 'The Forest Whispers...', and the rather class 'Cruelty Brought Thee Orchids'... and an encore of 'Hell Awaits'. One question must be asked. Are Cradle all shortarses, or is Stuart just dead tall? Also, what possessed people to sit in the bar during all this? (Spandex)

**THE KABINBOY/ SCALD/ WAYLANDER ('METALFEST' @ Giro's, Belfast, 6/6/98)**

Can it really be true? A Metal gig in Belfast? Openers **The Kabinboy**, are the 'Giro's houseband' (?), and made some interesting Sabbath-inspired instrumental-only sludge rock. **Scald**, now a three piece since I last saw them supporting **Doom**, played technical death/grind influenced Metal, with loads of songs from their 'Born with teeth' promo, but overdid it a bit timewise, and could have been more effective with a shorter

set? **Waylander**, well fuck me. The worst sound I've ever heard at a gig, this was awful (see the Dublin review above for a stark contrast), and more than a little embarrassing for both the band and the venue. It was gruesome, and only picked up towards the very end when a better noise and some extreme Metal jiggery-pokery got people's arses off the sticky floor. Not the best night I've been to, but be thankful that anything like this actually happens in Belfast.  
(Spandex)

**BRUTAL TRUTH/SIX FEET UNDER/DEICIDE**  
(London Astoria 2, 10/6/98)

OK, I was in London for a few days in June, on work-type stuff, and decided to amble down to this gig. Now, its a weird venue. For a start, the venue closes at 11pm, so the bands start pretty early....the reason why I missed the opening acts. Eventually got to the venue, saw the huge crowds, then realised they were queuing for the Rancid gig next door. Hmmm.

**Brutal Truth** were demented, and a lot of fun to both watch and shake yer brain to. This is a band with a clear identity, a great presence and an original noise. A pleasant treat. Bare-footed Kevin (scary name) stalks the stage in his cowboy hat, shrieking like someone getting their arse chewed by a goat. **Six Feet Under**, featuring ex-Cannibal Corpse urghh-urgghhh-urghghher Chris Barnes, decide to go for a more 'straight' approach with their fairly basic death-metal, and are captivating for the first few songs, until I got bored and decided to dander around, looking at the crowd who were frequently far more entertaining than some of the dullards on stage. I saw Krusher.... remember him? (Kerrang and Raw Power on telly.... "*Droogies, boozers, strumpets and losers*"). Now, I'm not a huge fan of **Deicide**, Florida's most scariest Bastards of Christ. There was a good crowd reaction to the songs, both old and new, and the gig was subsequently reviewed ecstatically in several biggy music magazines, and hailed as some sort of Armageddon-like second coming. But I beg to differ. **Deicide** were **shite**. Sure, the god-deflecting armour is prime time entertainment, and several songs were great (serpents of the light etc), but it didn't get blood running to those all important parts. **If it doesn't make yer bollox tingle, then something hasn't worked.** Perhaps it's that horrible weak and high-pitched buzzy guitar sound that they favour, or the boring band stage presence. All in all, **Deicide** were pretty disappointing; a clear triumph of image over substance. They only redeemed themselves when Mr Benton finally finished his closing tirade, saying that encores were "only for rock stars".  
(Spandex)

**Druisful na Samhara (A summer night's Heavy Metal).**  
**Brinskill Bomb-Beat/ Abbadon Incarnate/ Geasa/ Primordial/ Impaled Nazarene (The Mean Fiddler, Dublin, 20/7/98).**

We have a confession to make one this one. Our reviewer for the night, bundled onto a stinking Ulsterbus from Belfast to go down and scribble a few notes to this, took full (ab)use of our gracious whip-round and ended up as full as a woor's cunt by the time the gig started. As a consequence, both his memory and his notes are, shall we say, rather patchy. How unprofessional. Anyhows, we'll try and pull something from the ashes... The openers, **Brinskill Bomb-Beat**, were a bunch of crusties who wore gasmasks, arsed around with angle-grinders and made a great racket. It gets a bit more complicated here... next up were **Abbadon Incarnate**. Or was it **Geasa**? And if it was **Geasa**, was it even the same people? Where was frontman Brian? And yer man who spoke in tongues. Who the fuck was he? Er, **Primordial** were next up, and by this stage, no more notes were being taken. He remembers headbanging at the

front, so must have enjoyed it. **Impaled Nazarene** then came on and seemingly played without plugging in their guitar and bass. At least that what it sounded like... all vocals and drums, and pretty much not very good. So there you go. A big-time gig review pissed down the bog. If you want a good job done.... do it yerself.  
(Spandex)

**Sweet Savage, (The Network Club, Belfast, 31/7/98)**

A seriously weird gig. Sweet Savage played this gig as a hastily-organised warm up for their appearance at the Wacken festival in Germany a few days later. Badly advertised, it was attended mostly by family and friends of the band, far from the normal crowd you'd expect at such events. Then, the band didn't come on until 1:30 in the morning, so I'd been siting on my arse with a seriously disenchanted companion for over 2 hours before anything even happened. When the gig did happen, the sound wasn't the best, the place was virtually empty and a few drunken wankers had wandered in form other venues, but it wasn't too bad. The song I was anticipating the most, and it probably breaks their hearts to hear this, was of course 'Killing Time', which arrived to close the set. Special mention must go to bassist Ramey for his 'the pose that time forgot' antics, which include foot-on-monitor posing and all that carry on, which is a pleasant change from the usual so-serious shite that pervades the scene today. Sweet Savage are interviewed and this zine; well worth a read.  
(Spandex)

**THE METAL FESTIVAL 1998 SATURDAY 5TH OF SEPTEMBER**  
**THE FOLKHOUSE, ABBEYLEIX, CO. LAOIS.**

I never thought I see the day a Metal festival and in Laois. The local chippers had to take on extra staff. A large turn out, arriving by bus, car, walk, and any other means gathered in a venue which is more used to old time waltz and ballad groups.  
**Kingdom** were first up to test our ears and started the day off nicely. According to Metal Genre experts, they play Swedish melodic Death which seemed to be enjoyed by all.  
**Dreamsfear** continued the momentum and also through in a few well-known songs by certain artists which went down well and eased everybody into the further torment that laid ahead.  
**Moonfog** are a black Metal band in the truest sense of the word. Nordic blood awoke an all the wearers of Emperor T-shirts (I didn't notice any Bathory T-shirts). Their performance was very enjoyable "Ancestors of the North" being the highlight of their set. Signs of movement were noticed up at the front, and so early on the day.  
**Karnayna** just started as one of the many down pours sent everybody running for refuge. There was evidence of a keyboard in use. Atmospheric Death very heavy and moody. The crowd really enjoyed them.  
Next up **Arcane Sun** who I've wanted to see for a while.. Playing tracks from their forthcoming L.P. I think "Sundrenched" was in there somewhere. As darkness descends, they didn't disappoint.  
**Mourning Beloveth** brought it to the Sabbath's day unleashing their heavy as fuck Metal in mono? Only one guitarist still they were heavy, slow and doomy. It looked like some members definitely had Viking blood in there. And that guy from Terroriser kept taking pictures of them blocking my view. Looking forward to hearing their released material.  
**Abaddon Incarnate** brought things up a gear and full-scale interaction of a bodily nature could be seen. Very heavy and very fast. Definitely the crowd's favourite on the day. Check out their soon to be released L.P.  
And finally **Waylander** with their own brand of pagan/metal/death (let's face it everything on offer that day was pagan as fuck). Put trad/maiden and a small portion of Death into the musical mixer and out pops Waylander. By now drinks and other substances like chips had taken their toll but this didn't deter everybody from enjoying Waylander. Most people had their L.P. and even singing along was evident. All and all a great day out. Looking forward to next year's one day or three day event of Metal.  
(Joe Solo Lecat)

*"Fitted Kitchens of the Living Damned zine has a lot to answer for. Whatever you do, don't buy it. Its so goddamn METAL that I have been forced to accept that I can't hope to compete with these sacriligious little bastards. I have been exposed for the charlatan that I am. It is with profound regret that I have put Motorhead to sleep. I have returned to the family seat to contemplate my bleak future".*

press statement from Lord Ian  
Kilmister, yesterday.

